VILE

INTERNATIONAL DOUBLE ISSUE





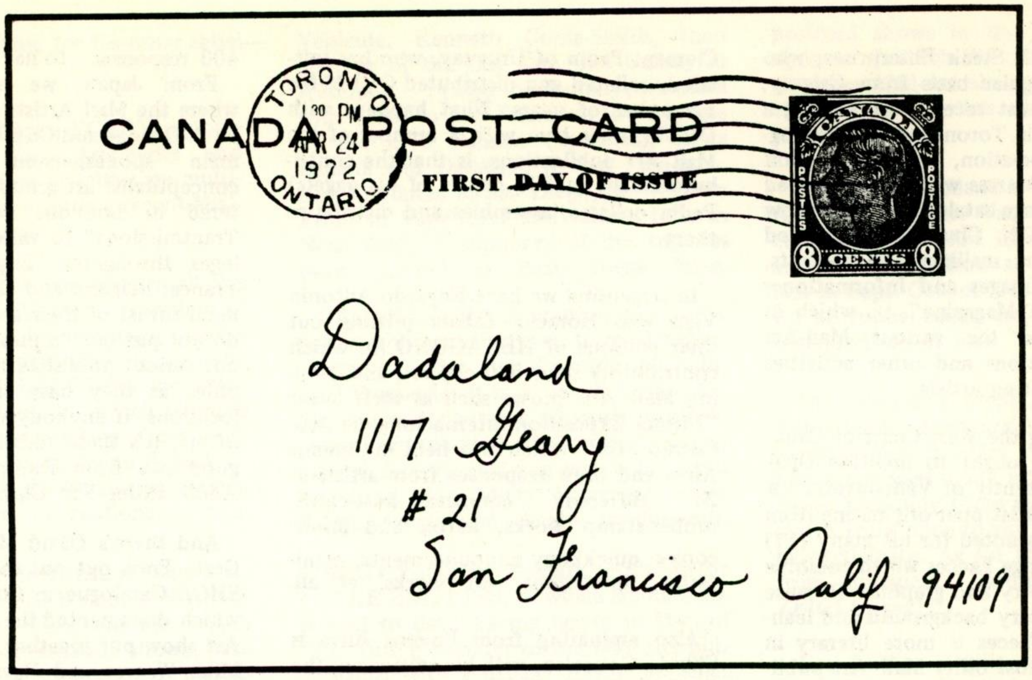


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Introduction

This special, international double-issue of VILE is different from the others in several ways. First, it is edited and produced by Bill Gaglione, which primarily accounts for the other differences. Within this issue, Gaglione has assembled the works of artists from twenty-three countries around the world, and arranged them in a geographical order starting with those closest . . . Canada, then South America, Australia, New Zealand, Japan, England and the various European countries. An "American All-Stars" issue is roughed out for his next edition, but that is a story for a future sitting.

Because these editions were in production such a long time, they contain works produced from 1972 (before the first issue of VILE) up to April 1976. A primary purpose for the publication of VILE is to demonstrate that while a number of the early participants of Mail Art have gone on to other forms of expression, there is still a large and active network of Mail Artists...many of whom put out publications concerning the activities of this network. . . Mail Art shows, publications, events and happenings.

One of the main things that Mail Art seems to be about, is artists getting into and using the printed medium for their own designs and purposes, as opposed to the usual commercial use of such media... creating an international consciousness/circle of contacts that reflects the avant-garde of art activity around the world.

This is a resurgance of Dada Art, in form as well as function, as the original Dadaists were involved in mailing their printed manifestos, posters, announcements and small publications back and forth between New York, Paris, Zurich and Milan, etc. Tristan Tzara, for example, corresponded with the Futurists in Italy. "NOI", a review founded in 1917 by Enrico Prampolini and Bino Sanminiatelli and published until 1925, was a vital link between all European avant-garde movements and especially between Futurism and Dada. In this issue, NOI founder Bino Sanminiatelli responds to material concerning current Dada and Futurist activity here in San Francisco.

Tzara mailed his manifestos from Zurich to Appolinaire and Breton in who in turn mailed artworks to be in future editions of his publications.

Publications such as Cabaret Voltaire, edited by Hugo Ball, Litterature edited by Breton, Blind Man and New York Dada edited by Duchamp, Maintenant by Arthur Craven, etc., are the early forerunners of such contemporary "Zines" as QUOZ?, 491, LaHonduras, CAYC Bulletin, OVUM, Focke Editions, Perdura, Modern Correspondence, Weekly Breeder, Dadazine, Banana Rag, Nitrous Oxide, FILE and VILE. . . all of which are produced and distributed in limited editions of 200 to 1000 by artists and artist groups.

Beginning with Canada, partly because of its proximity, but also because it was here that the most influencial (in North American terms, at least) Mail Art publications emerged. First with the Image Bank International Directory and Image Request List.....compiled by Marcel Idea, Mr. Peanut, Flakey Rose Hips, Dr. Brute and Art Rat of Image Bank in Vancouver, in affiliation with Ken Friedman and his Fluxus lists. In the early seventies, before the Image Bank Directory or FILE Magazines, these Vancouver artists manifested mail art under the auspicies of "The New York Corre Sponge Dance School of Vancouver" (after Ray Johnson's NY Correspondence School), "Image Bank" and "Art City." Artists individually or in groups assuming a corporate idently for both the mail and conceptual art activities.

While many of these early protagonists have turned to other activities under different names, their initial impetus has been taken up by others in the network

...such as Chuck Steak Enterprises, who emits on a regular basis from Calgary, Alberta. His most recent effort being a Mail Art show in Toronto at the Kensington Arts Association, in collaboration with Amerigo Marras who also produced the glossy 32-page catalogue for the show —SUPER VISION. Chuck is also noted for his boredom mailings and contests, and for his "Images and Information—Sort of an Art Magazine". . . which in turn publicized the various Mail-Art shows, publications and other activities of the contributing artists.

Before leaving the West Coast of Canada entirely, we ought to mention Opal Nations. . . presently of Vancouver. . . a globe-trotting artist/poet originating from England, who is noted for his many (17) editions of Strange Faeces which combine avant-garde poetry and graphics. Because of Nations literary background and leanings, Strange Faeces is more literary in content than most other Mail-Art publications, in that the writing in it is "the thing," rather than the writing being "about the thing" as is the case in most of the others.

FILE magazine, brain child of A.A. Bronson and cohorts at General Idea... inspiration for VILE magazine, was first published in April of '72, with assistance of funds from the Canada Council. In my opinion, the most influencial of the Mail-Art 'Zines, in that it popularized the whole process by publishing and widely distributing an extended Image Bank Request List, along with news and photos of artists from "the eternal network." It was more effective than any of the other small publications individuals were putting out, because it was a full size magazine, with space to give news of the activities of many persons active in the Mail Art scene. As time went on, the editors of FILE narrowed the scope of their focus, giving more major coverage to those near and dear, editorializing, eliminating or greatly reducing the space they had for the small-fry, grass-roots correspondents way out in the sticks (figuratively, literally or artistically), somewhere . . . and thus VILE was born.

East of FILE there was Da Vinci, edited and published in Montreal by Alan Bealy and his associates at Vehicule. . . three issues of mail and other art works... but no longer functioning as a publication.

From Canada our tour takes us south through Mexico, where Felipe Ehrenberg, formerly of Beau Geste Press in England, now works and resides. . . and on to South America where Mail-Art flourishes in a number of countries, under the direction of various artists/groups, such as Clement Padin of Uruguay, who has initiated, collated and distributed OVUM for a number of years. What happens with OVUM, as is true with a number of the Mail Art publications, is that the contributor mails in 500 copies of his page(s) Padin collates, assembles and distributes them.

In Argentina we have Edgardo Antonin Vigo and Horacio Zabala putting out their editions of HEXAGONO (in which contributors send 500 copies), and holding Mail Art Shows such as their latest "Ultima Exposition Internacional de Arte Correo '75," which was held in Buenos Aires and drew responses from artists in 24 different countries...post-cards, rubber-stamp works, xerox and photo copies, quickkopy announcements, manifestos, invitations, art works, et all.

Also eminating from Buenos Aires is Elipido Gonzalez, with his editions of the CAYC bulletin (Centro de Arte Y Comunicacion) which publicizes and organizes Mail-Art shows of the travelling variety. That is, they are shown in a number of locations after the initial showing. The expressed intention of CAYC is to "bring the avant-garde artists of the big international centers into contact with people who do not have sufficient economic means to travel and establish direct dialogues."

From Venezuela comes CISORIA ARTE, edited and produced by Edita Damasco Ogaz; another Mail-Art publication, heavily representing South American artists, but with enough international artists represented to demonstrate a connection with the remainder of the corres ponding art network.

Across the Pacific we go next to Australia and New Zealand, where we check in on Terry Reid, world traveller (originally from Vancouver) who, in collaboration with Robert Edward Kerr of New Zealand, put together two intriguing international Mail-Art newspapers. The first, INCH ART, came out in '74, to mark "the anniversary of a full decade of Fluxus exchanges." The second, appearing around Easter '75 was called OPEN DRAWERS. Since these two editions were "theme oriented," they had more continuity than do most Mail-Art publications. Willie the Worm also eminates from New Zealand, with his Global Post Mailings, and while little is known of him, it is surmised he connected with the activities of Terry Reid.

Because of language/cultural barriers, our contacts with Japan are limited, but there is Mieko Shiomi, whose SPIRAL POEM BOOK apparently received over 400 responses to her original mailing.

From Japan, we move to England where the Mail Artists are prolific. Genesis P. Orridge and Cosi Fanni Tutti are the main spokespersons for COUM...a conceptualist art group which, while centered in London, brings its "COUM Transmissions" to various art scenes/colleges throughout England, as well as France, Belgium and Germany. Since the main thrust of their activity is local, they do not put out "a publication", but mail out various published notices and biographies as they have shows in different locations. If anybody's pushing the limits of art, it's these folks. . . but they get a good run from Pauline Smith and her Adolf Hitler Fan Club, also of London.

And there's David Mayor, whose Beau Geste Press put out the fabulous FLUXSHOE Catalogue in Cullompton in 1972, which documented the FLUXSHOE Mail-Art show put together by Ken Friedman, Mike Weaver and David Mayor himself.

Robin Crozier from Sunderland and Michael Scott of Leeds both seem to work independently of groups, yet participate heavily in the Mail-Art circuit. . . Crozier having produced his book, "Portrait of Robin Crozier" with the assistance of Mail Artists everywhere. . . is currently working on his next book—portraits of the Mail-Artists.

In Spain there's deOssorno, whose group PERDURA is currently working on a book, "The Concepts of Art in 1975", which will include works from the mail network. Also in Madrid, Spain, is Santiago Mercado with his broadsheet LA HONDURAS. . . which has four issues out to date. He represents or is part of an artist group known as "Fun Art." Also from Madrid comes ORGON, another Mail-Art publication under the editorship of Ricardo Cristobal, of the send-500-copies variety, which turns out to be very conceptual in many cases. His last issue represented 44 artists from 14 countries.

In France there's Robert Filliou . . . an early Fluxus mailer, and Herve Fischer who is known in these parts for his book on rubber stamp art . . . "Art et Communication Marginale!", which is a collection of international artists' rubber stamps. The first of its kind on rubber stamp art, it has been followed by G.J. de Rook's "Stem Pelk Unst," some two years later.

From Italy we hear from Arturo Schwarz, collector, scholar, writer and publisher on Dada/Surrealist Art, who mentioned on his recent visit to SF that he had to close his gallery in Milan (which had one Mail-Art show—the First International Hosanna Banana Show, Nov.'74)

in order to have time for his other activities.

In Switzerland there is ECART, a group represented by Jon Armleader and Johan Luccini, whose activities are multiple and varied, and include a recent Mail-Art show in Geneva.

Germany is well represented in all this international activity by a number of artists, groups and art historians. Armin Hundertmark, for example, did an early collaboration with Ken Friedman entitled "Friedmanwerk-Box". . . which solicited and got mail collaboration from such artists as Joseph Beuys, Milan Knizak, Monte Cazazza, J. Kockman, Jiri Valoch and many more international artists.

Klaus Groh of Friedrichsfern, who is responsible for the IAC BULLETIN (International Artist's Cooperative), which brings news of participation shows, publications, changes of address. . . is currently working on his theses. .. . a book on "New Dad(d)a." In the course of his research for this book, he visited North America in the spring of '75 . . . to see Jean Brown's Archives, reputedly the largest archive of "New Dad(d)a" in North America; Alan Bealy and folks at Vehicule, Kenneth Coots-Smith, then director of the One One One Gallery in Winnipeg. . . (who incidentally, travelled with Klaus to San Francisco to be judges in the 1975 Banana Olympics), Anna Banana and Dadaland in San Francisco, Ken Friedman in San Diego, the Western Front in Vancouver and various folks in New York. A summary of this trip has been printed at Beau Geste Press.

DADAHANOVA is another new artist publication which comes from Hanover, Germany under the direction of Reinhard Bennecke. It is of the dada-Mail-Art ilk, and contributions of work (not 500 copies) are solicited. They operate out of an old factory building which has been converted to a gallery where they stage shows, events and theatre productions.

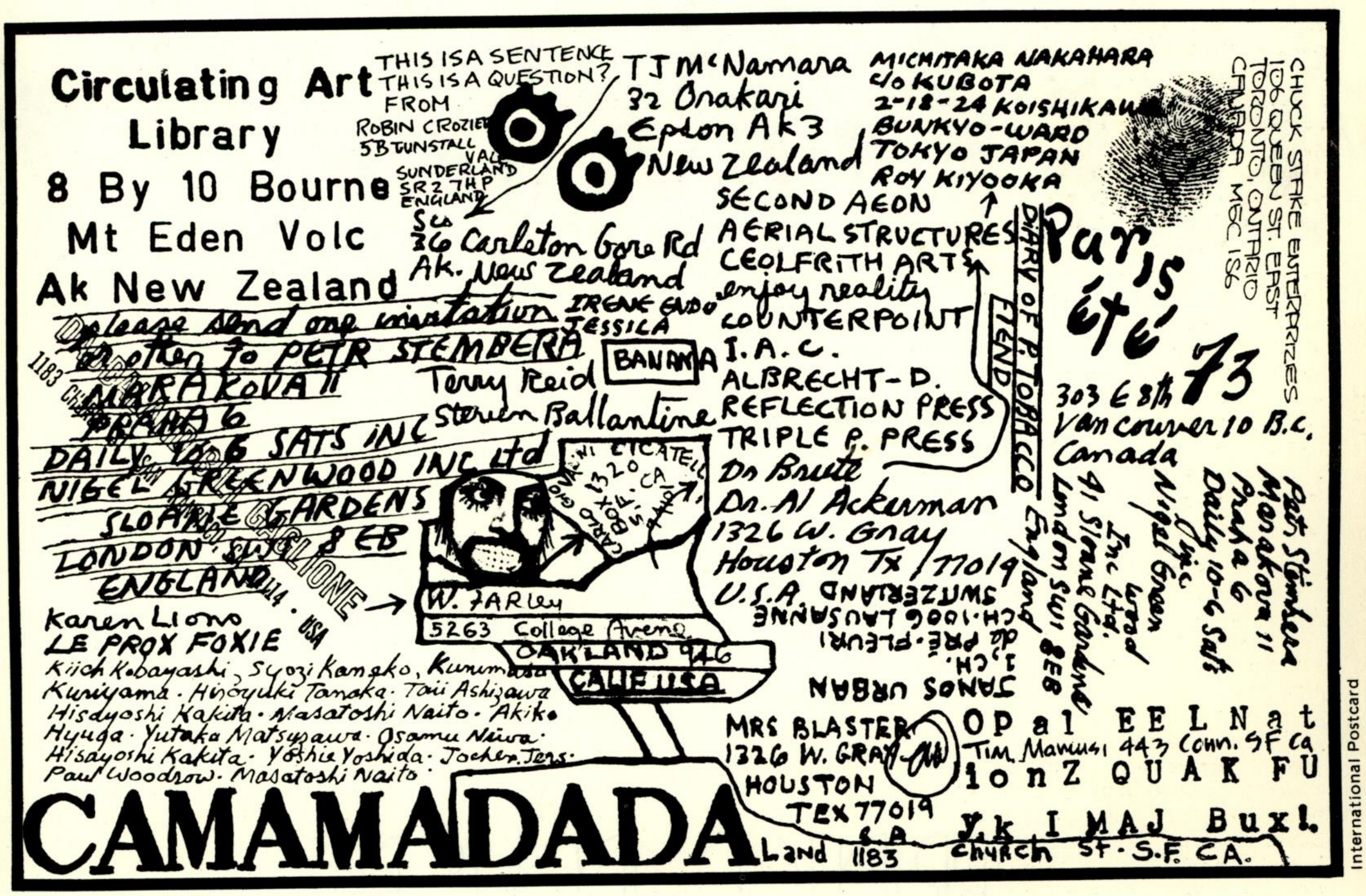
Walter Focke of Bismark produces the FOCKE EDITIONS, of which six have appeared to date, having begun in Dec. of '73. This is another of the Mail-Art publications with a dadaist flavor, in which contributors send a single piece of artwork, along with $1 to help with mailing costs, which he prints and distributes internationally.

From Stuttgart, there is Albrecht D and his Reflection Press which has had postcard shows in the fall of '75 and again in Jan/Feb '76. These shows, like all other Mail-Art shows, solicited participation from artists around the world via the mails.

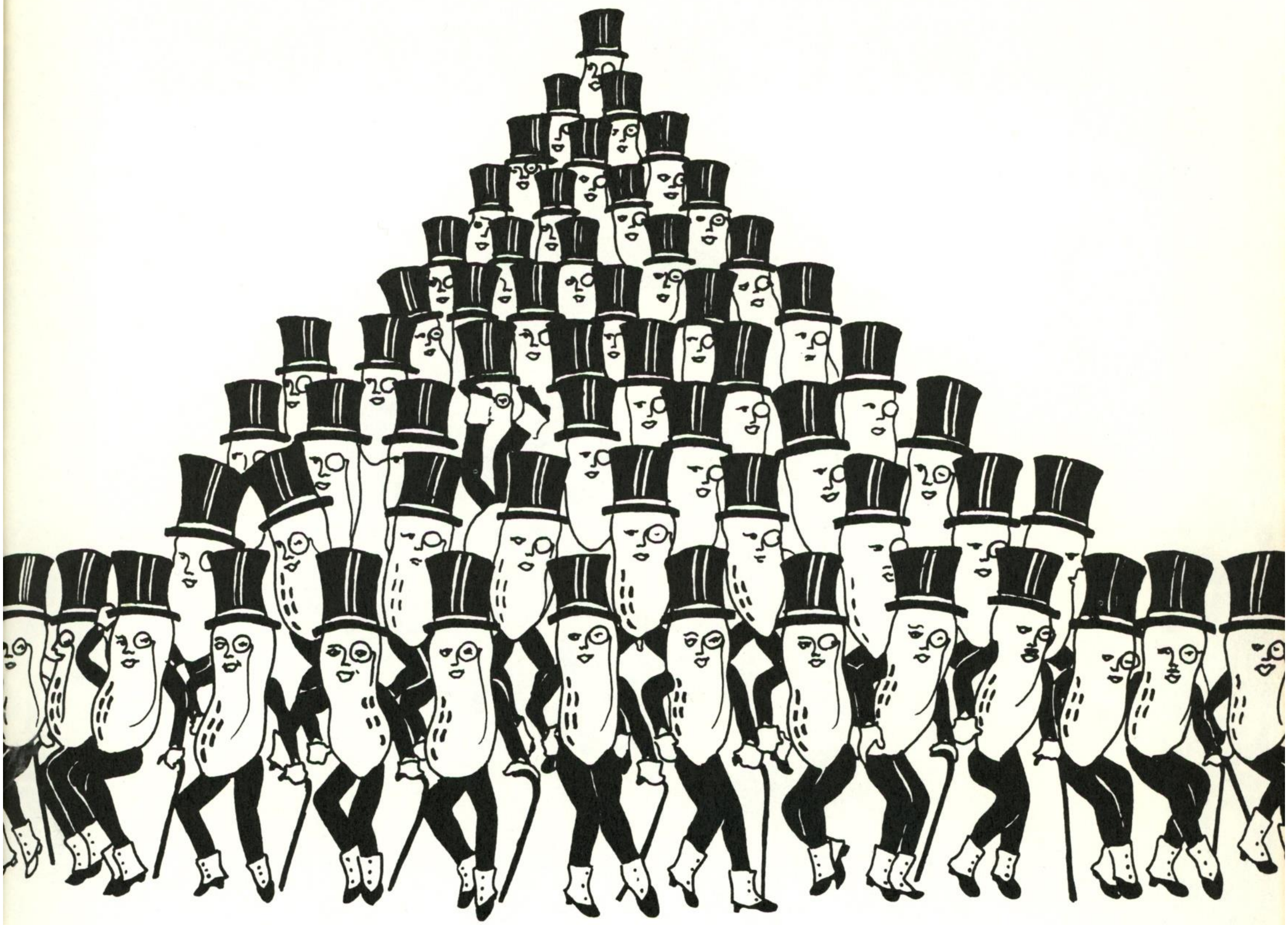
Middleberg, Holland is put on the Mail-Art map by Peter Van Beveren, who is curator of the Art Information Center and a Mail-Art show at Vleeshal, Townhall in Sept.-Oct. of '75. He is also noted for his rubber-stamp art, of which he has organized shows also.

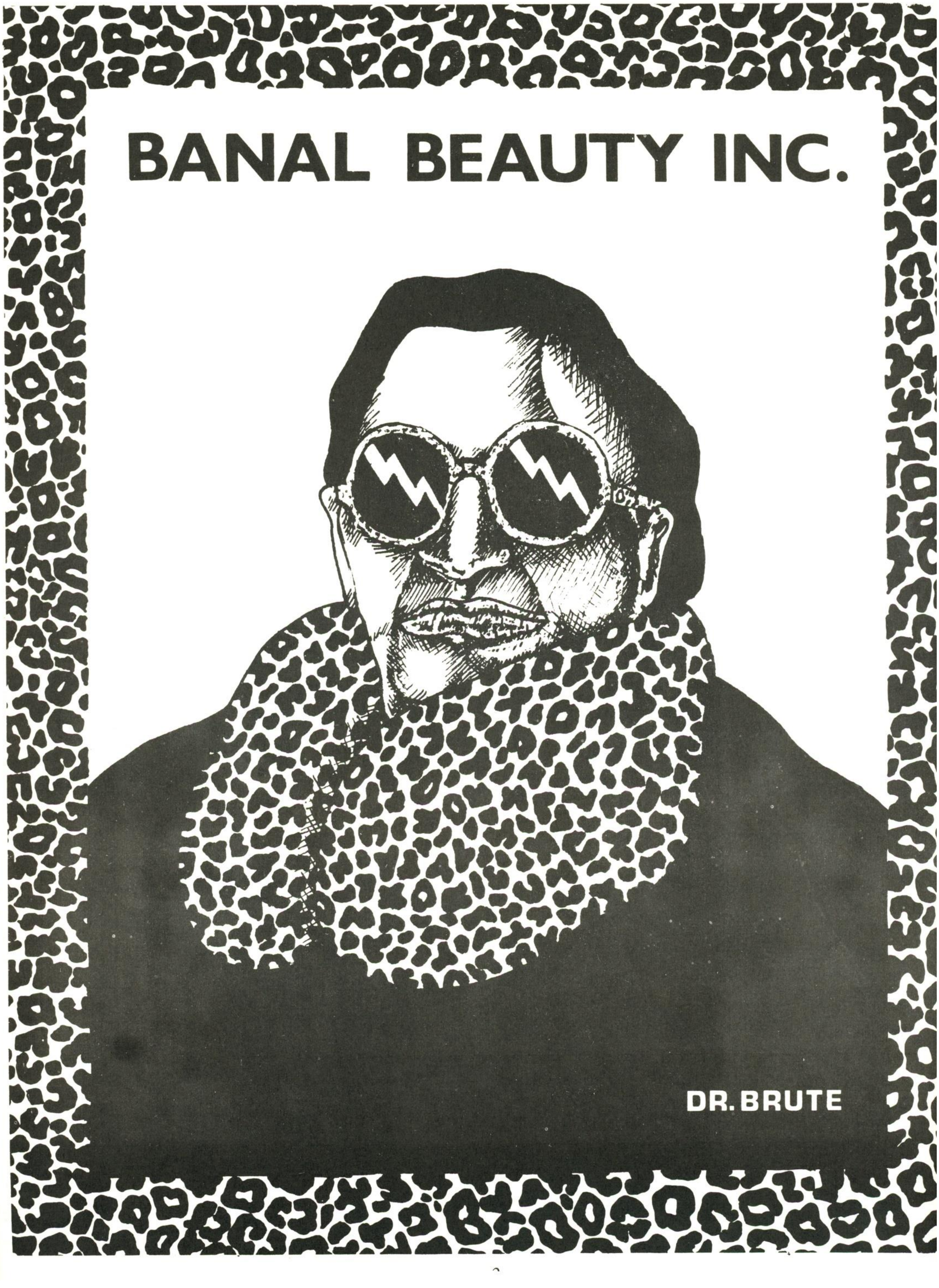
The remaining artists, from Belgium, Netherlands, Denmark, Poland, Czechoslovakia and Hungary demonstrate that mail-art crosses many international boundaries including those in eastern Europe, and is truly open to any and all who wish to participate. As for that "hairy hound from Budapest," Endre Tot, we have ZERO to say!

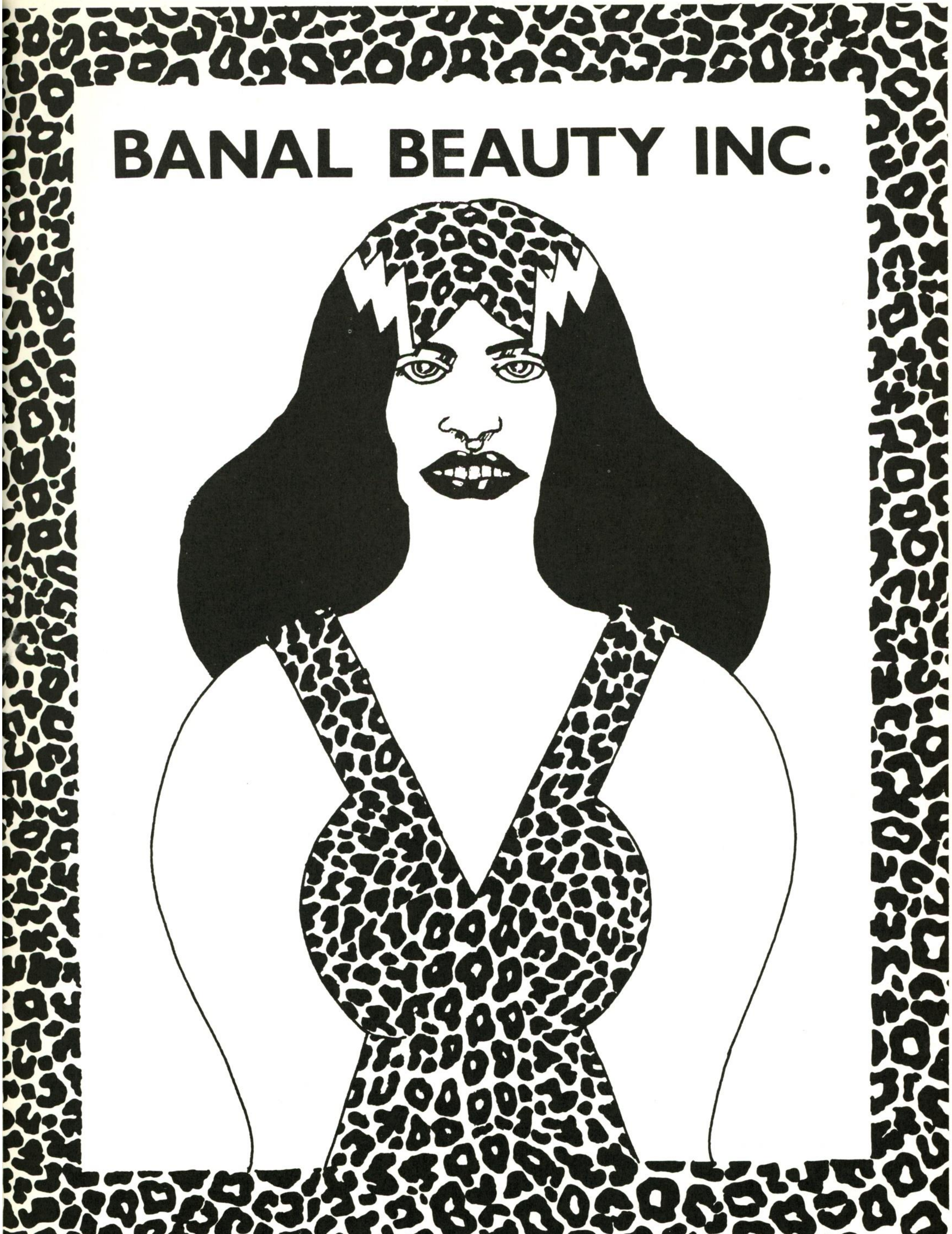
For further details on this intriguing phenomena, we invite you to inspect the pages of this volume for yourself. . . and if you feel so moved, join in the activity by sending your mail-works to us here, or to any of these artists whose addresses are supplied in index form on the final two pages of this volume.

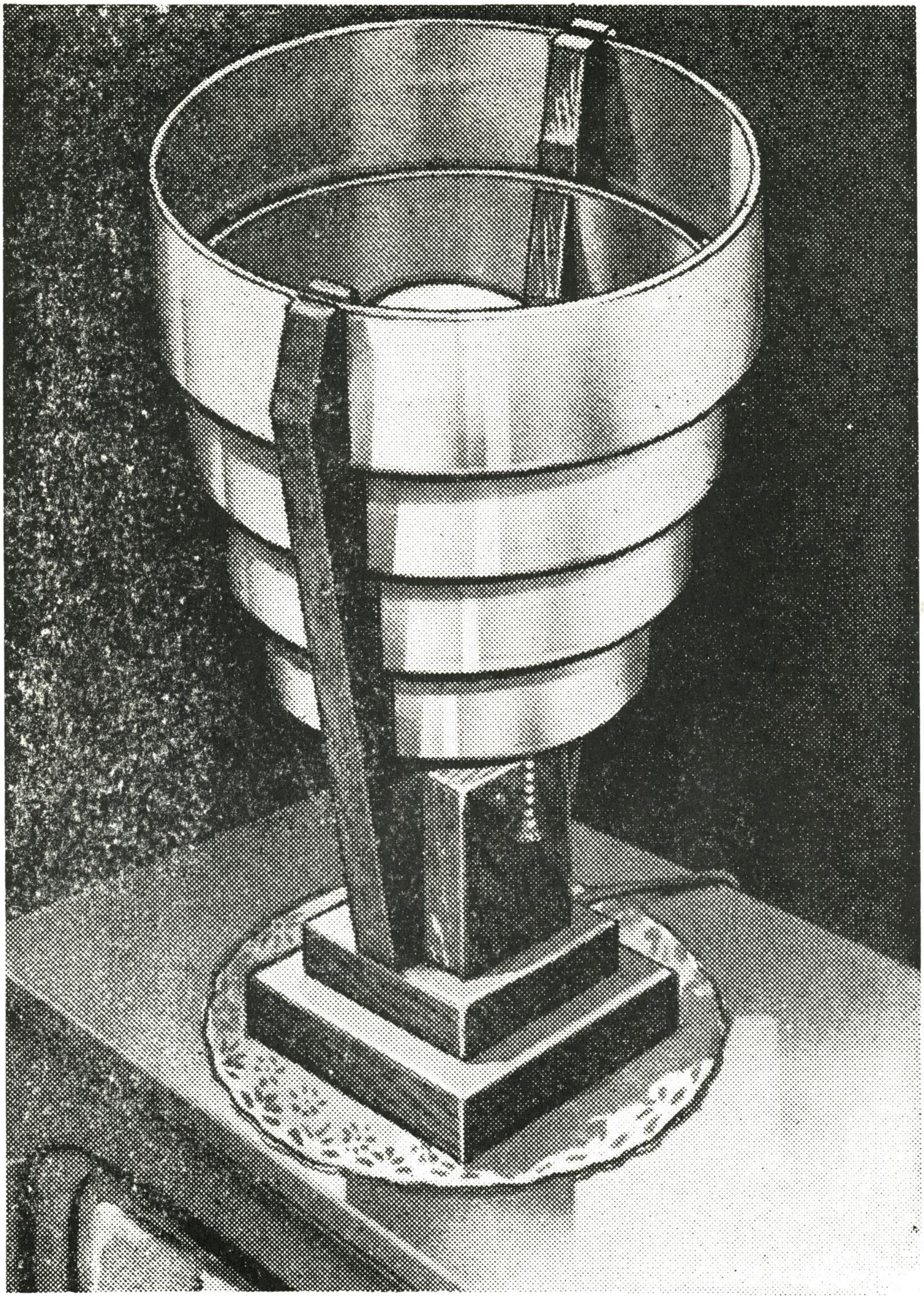


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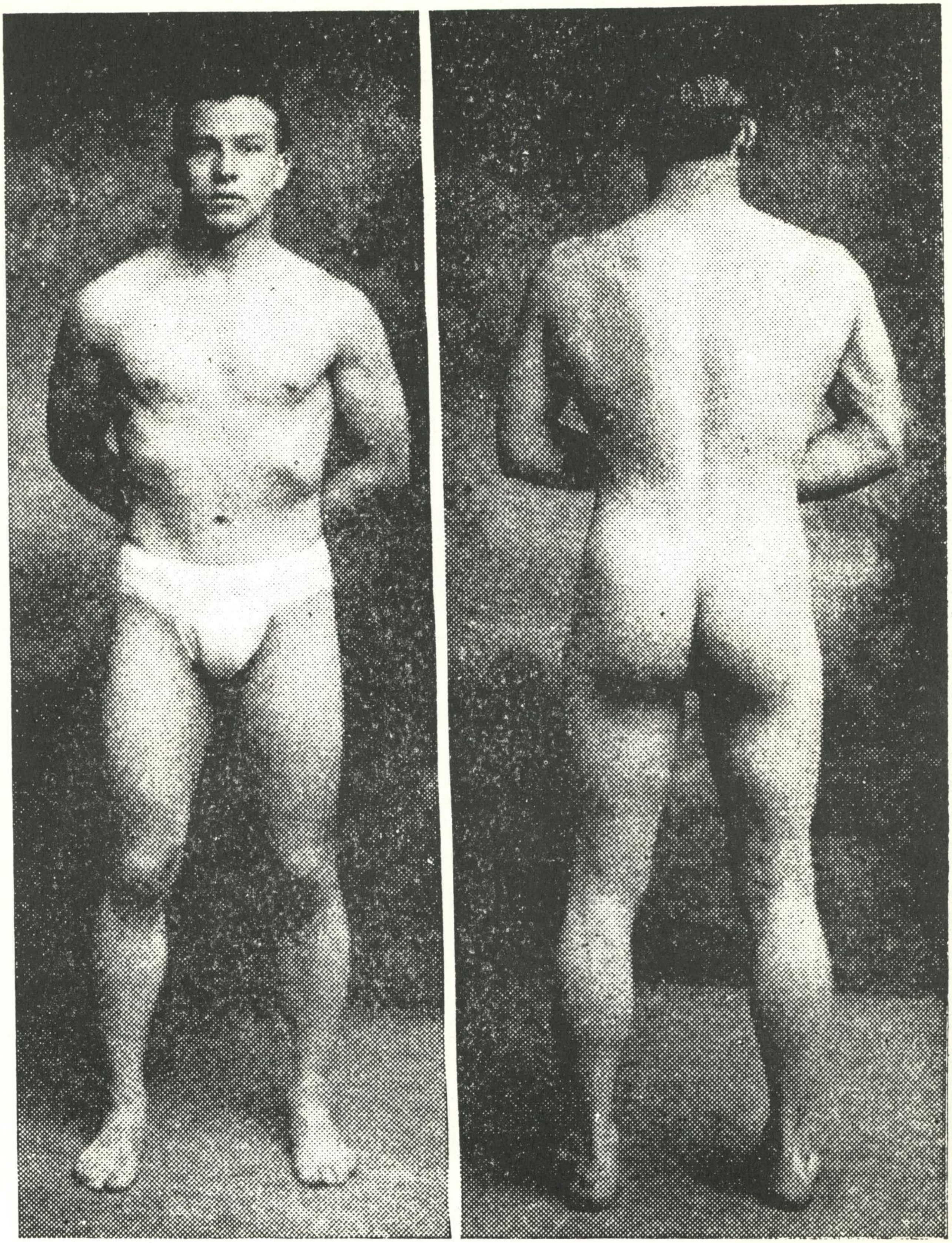



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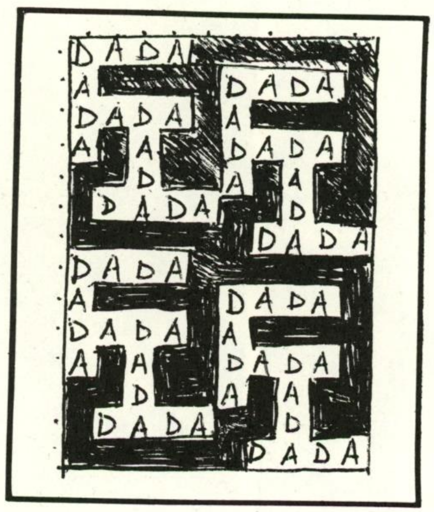

BANAL BEAUTY INC.



Bmbnk.'s Proposal for the Ms. General Idea "Light-On" Building in 1984.



Buch Wasson

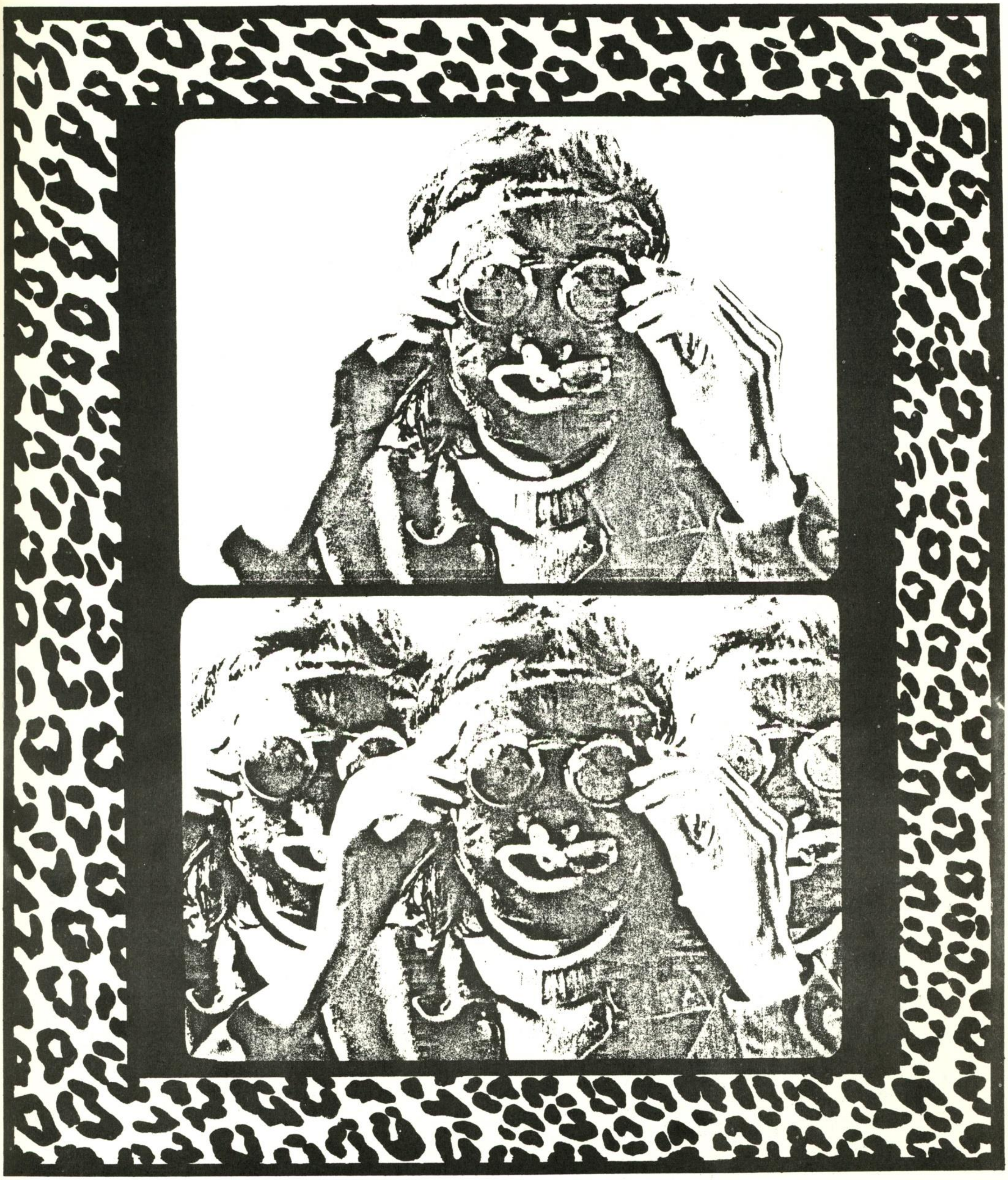


ACROSS

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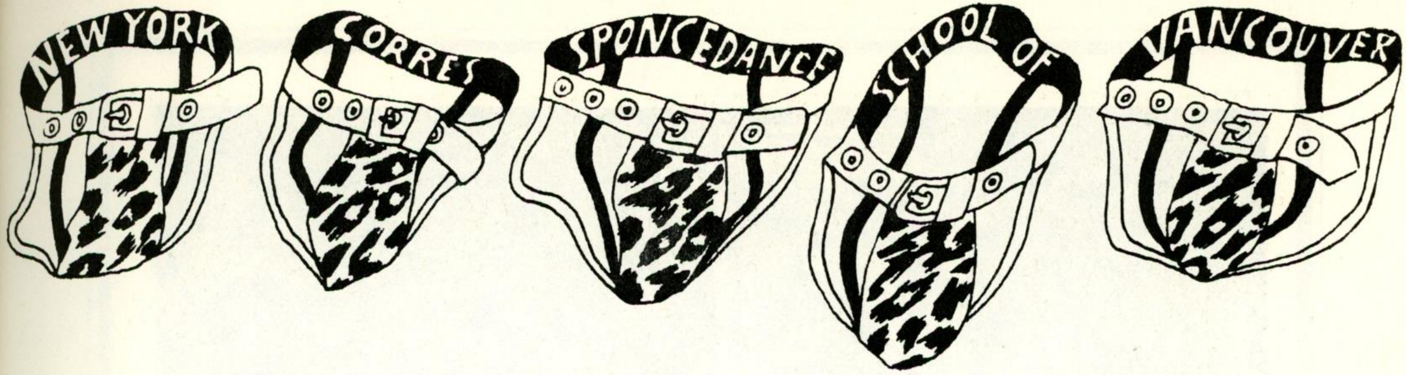
Flying Leopard Episode # 3 A Side Show

The common circus setting. The sun basks
in a brilliant red glow over the horizon.
Suddenly out of nowhere a gigantic leopard
is upon the circus ground & the circus goers
are invited to a once in a lifetime three
minute thrill. Inside, the den is lined with
fur - the pit filled with fur clad youths.
A thundering roar swells the darkened
tent. Flying Leopard appears high in
the sky, lightning bolts shoot from the tips
of her wings. The pavillion flashes with
light. A hand of the spirit shadow is
cast by the hundreds over the wide eyed
audience. Flying Leopard descends in a
whirling spiral, lightning bolts crackle
through the air, jolting the youths into a frantic
dance, the song of her wings pulsate in the air.
Flying Leopard swoops into the pit & in a gigantic
flash she & the Leopard Boys disappear, pavillion
& all in a cloud of sizzling smoke.

Canada 8

POST CARD

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DADDALAND.
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U.S.A. 94115



JOCK TRUMAN, TOM OF FINLAND BULGE EVENT FOR BUDDHA UNIVERSITY

Is Anna Banana ready for Tom of Finland	YES	NO
Is Dadaland ready for Tom of Finland	YES	NO
Is David Zack ready for Tom of Finland	YES	NO
Is Roger Lee ready for Tom of Finland	YES	NO
Is Miss Honey ready for Tom of Finland	YES	NO
Is Sussane Rivard Lemoyne ready for Tom of Finland	YES	NO
Is the Mysterious East ready for Tom of Finland	YES	NO
Is Talonbooks ready for Tom of Finland	YES	NO
Is Willoughby Sharp ready for Tom of Finland	YES	NO
Is Brydon Smith ready for Tom of Finland	YES	NO
Is Ann Brodzky ready for Tom of Finland	YES	NO
Is Stan Bevington ready for Tom of Finland	YES	NO
Is Barbara Rrose ready for Tom of Finland	YES	NO
Is Peter Cook ready for Tom of Finland	YES	NO
Is Jazmin the Heavy ready for Tom of Finland	YES	NO
Is Dana Atchley ready for Tom of Finland	YES	NO
Is Chris Dahl ready for Tom of Finland	YES	NO
Is Dr. Wibke von Bonnin ready for Tom of Finland	YES	NO
Is Michael Hayden ready for Tom of Finland	YES	NO
Is Robert Cumming ready for Tom of Finland	YES	NO

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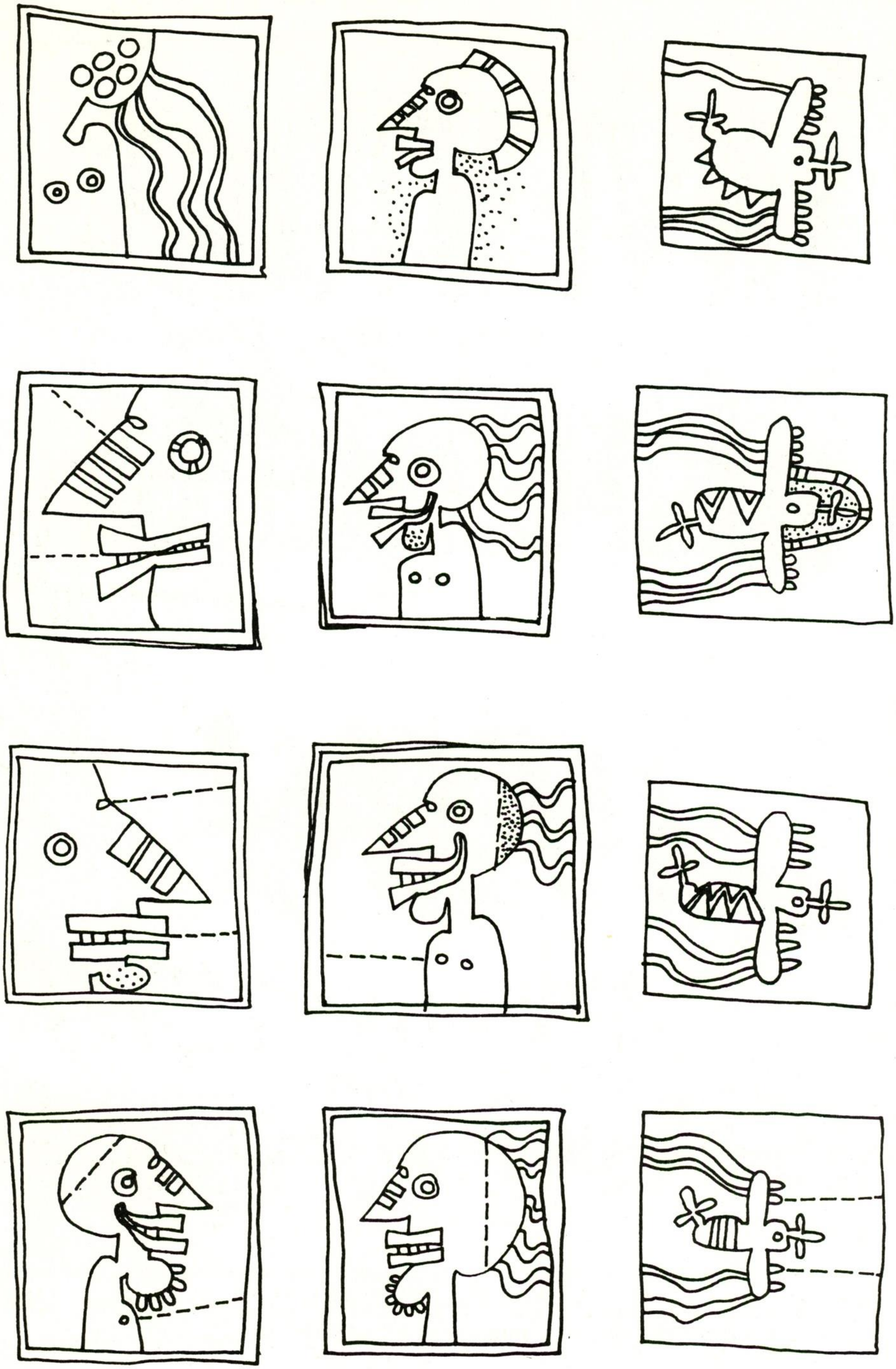


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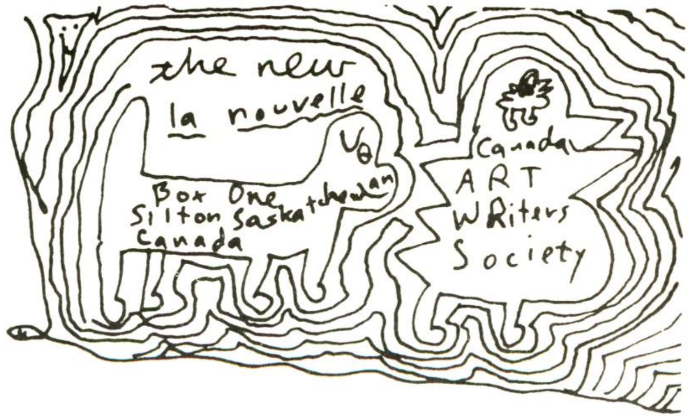
In lieu of the passing away of our client, Mr. Starkman, on June 9, 1973, Cone of Protection is named executor under the terms of the Last Will and Testament of said, late Leah Starkman. We would appreciate it if your mortgage payments be forwarded to this office.

Yours truly,
CONE OF PROTECTION

Robert Cones

R. Cones
Trust Department





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san francisco 94115

June 23, 1974

hi daddaland--

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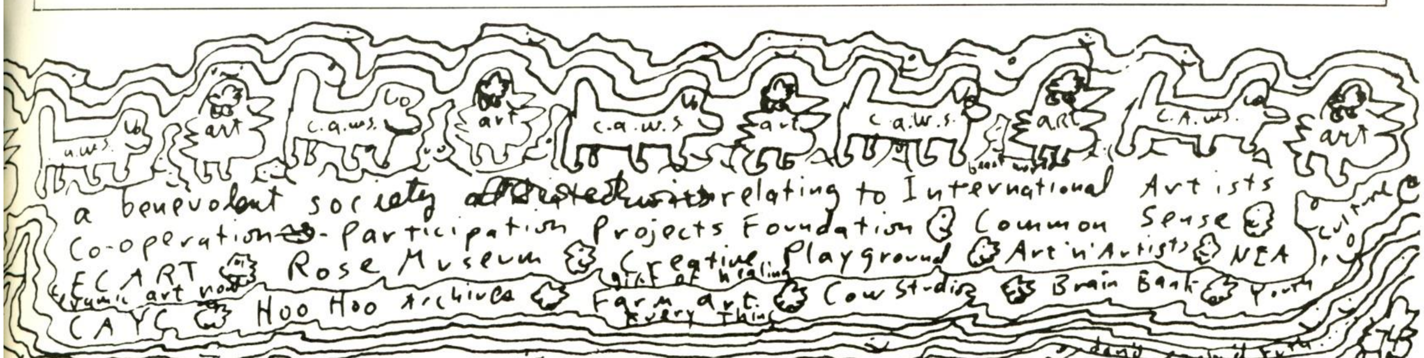
sincerely

dave

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~~Please ask General Idea to ask~~ Dadaland
~~to~~ ask E.G.Golikoff
to ask Ray Johnson
to ask Image Bank
to ask A Space
to ask Richard Cee
to ask DR.Brute
to ask Robert Cumming to return this to you.

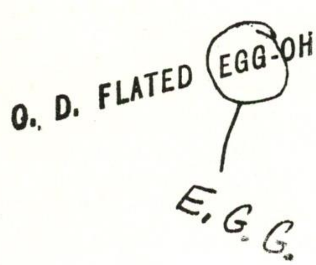
FILE

Dear [redacted],

[redacted] Dadaland [redacted] ask E.G. Golikoff
to ask Ray Johnson
to ask Image Bank
to ask A Space
to ask Richard Cee
to ask Dr, Brute
to ask Robert Cumming to return this to us. (who did...

-we're only misinterpolating hors d'oeuvres!

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in P.H.



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FILE

87 Yonge Street, Toronto 1

"The Emit of our File"

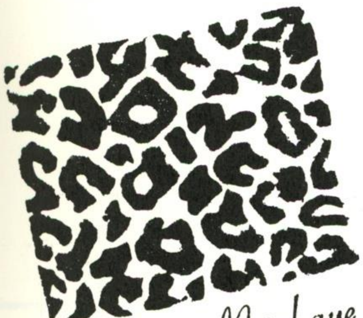
WE'RE ONLY FOLLOWING ORDERS

Dear DR.Brute,

Please ask Robert Cumming to ask Bum Bank
to ask General Idea
to ask Dadaland
to ask E.G.Golikoff
to ask Ray Johnson
to ask Image Bank
to ask A Space
to ask Richard Cee to return this to you.

Cumming
7/26/72.

Captain Xerox
FOR objet d'arse



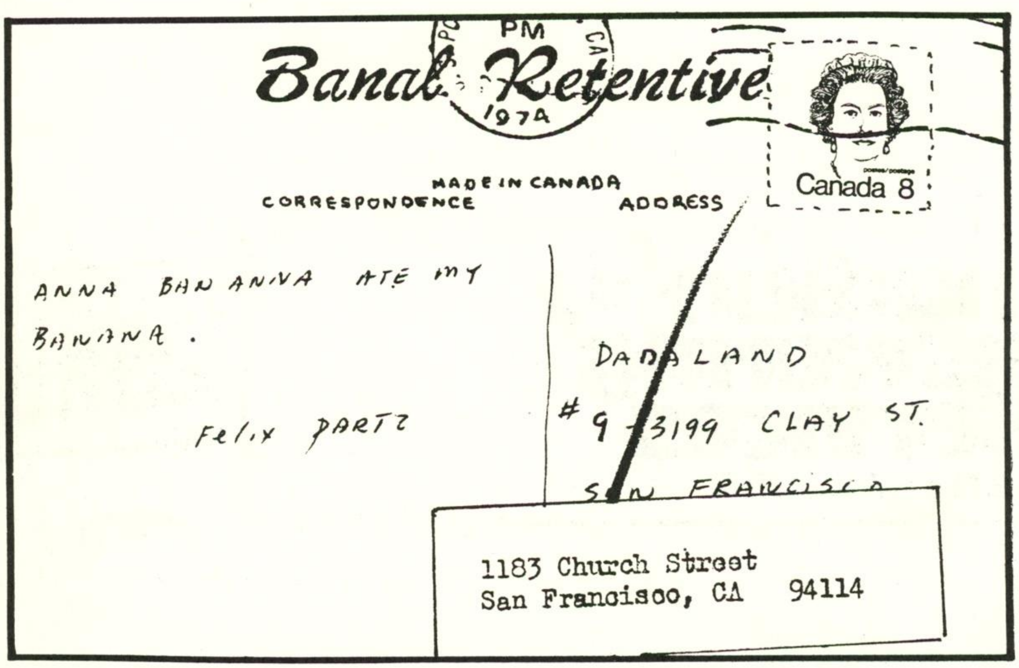
Fayhaye-Neighaye

FILE



Canadian Answering Services
GENERAL IDEA




PM
1974
Banal Retentive
Canada 8
MADE IN CANADA
CORRESPONDENCE
ADDRESS
ANNA BAN ANNA ATE MY BANANA.
Felix PARTZ
DADALAND
#9-3199 CLAY ST.
1183 Church Street
San Francisco, CA 94114

ANNOUNCING

a

DADA SOIREÉ....

performance pieces

written between 1913 and 1958 by

Raoul Hausmann, Man Ray,
Hugo Ball, Richard Hulsenbeck,
Kurt Schwitters and Marcel Duchamp

will be reconstructed and performed by

Eberhard Blum and Sally Rubin

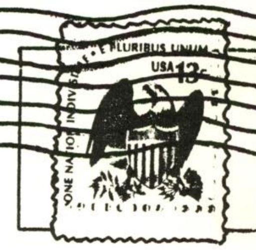
THE CLOCKTOWER
108 LEONARD ST. NYC
233-1096

$3.00 CONTRIBUTION
MARCH 7 and 8, 1976
8:00 PM

Institute for Art
and Urban Resources, Inc.
c/o The Clocktower
13th floor
108 Leonard St.
New York, N. Y. 10013

1976
11 MAR
1976

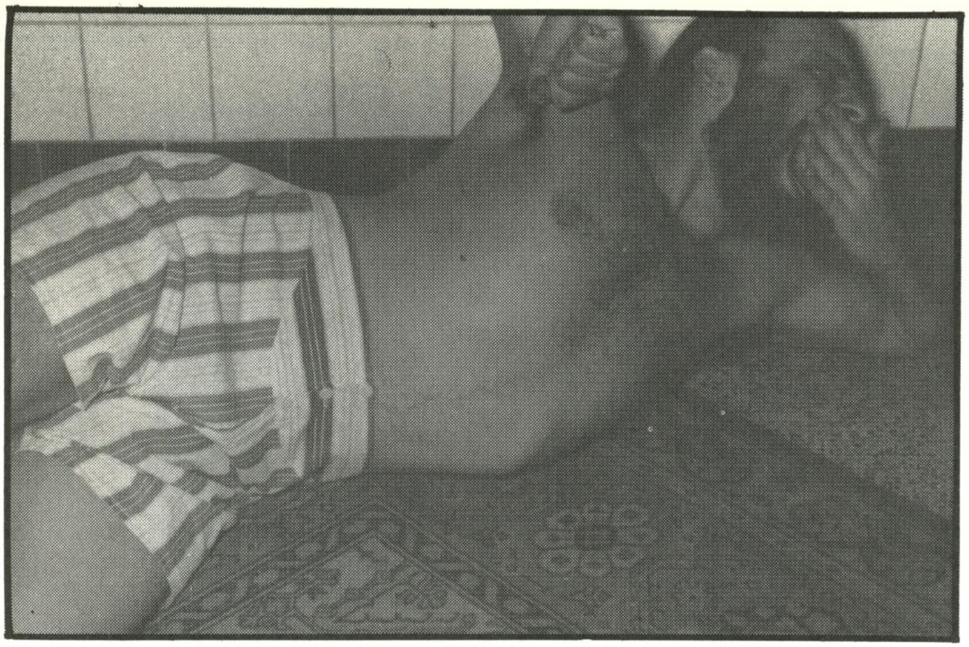
GENERAL IDEA (Manhattan)
6E - 12 West 72
New York City 10023
(212) 799-4256

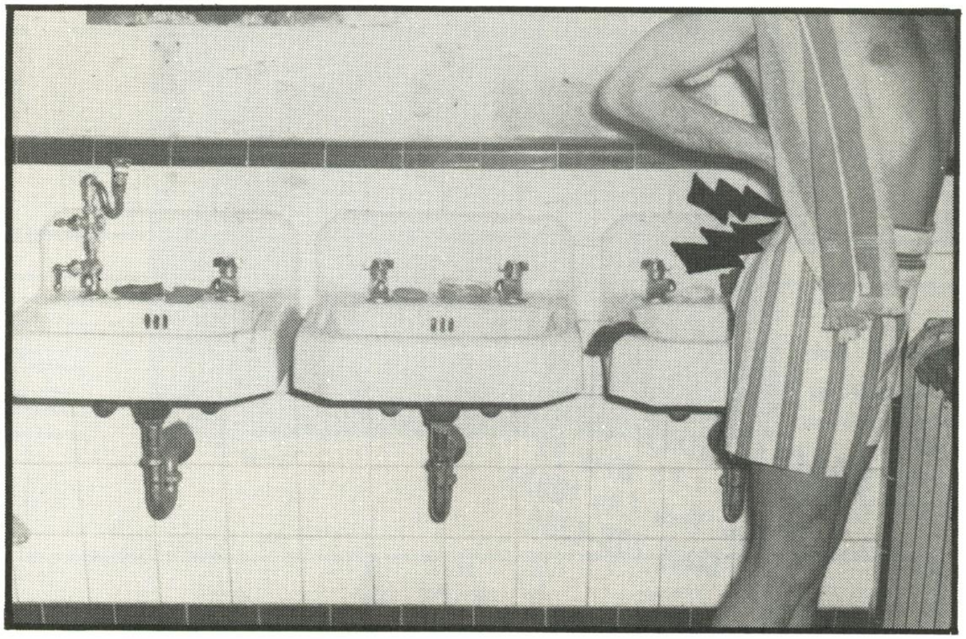


DEAR D.
Thinking of you. Enjoying the scene here in the Big Gr'apple.
THE NYC FILE is loaded with mysteries/intrigue and the
stench of death. Q: who is trying to kick the LIFE out
of FILE? A: TIME will tell. RAY JOHNSON ASKS why
doesn't ANNA B. write to G.I. ANYMORE? FUTURLUSTA
sounds great - NO MEAN FEET! love + kisses FELIX

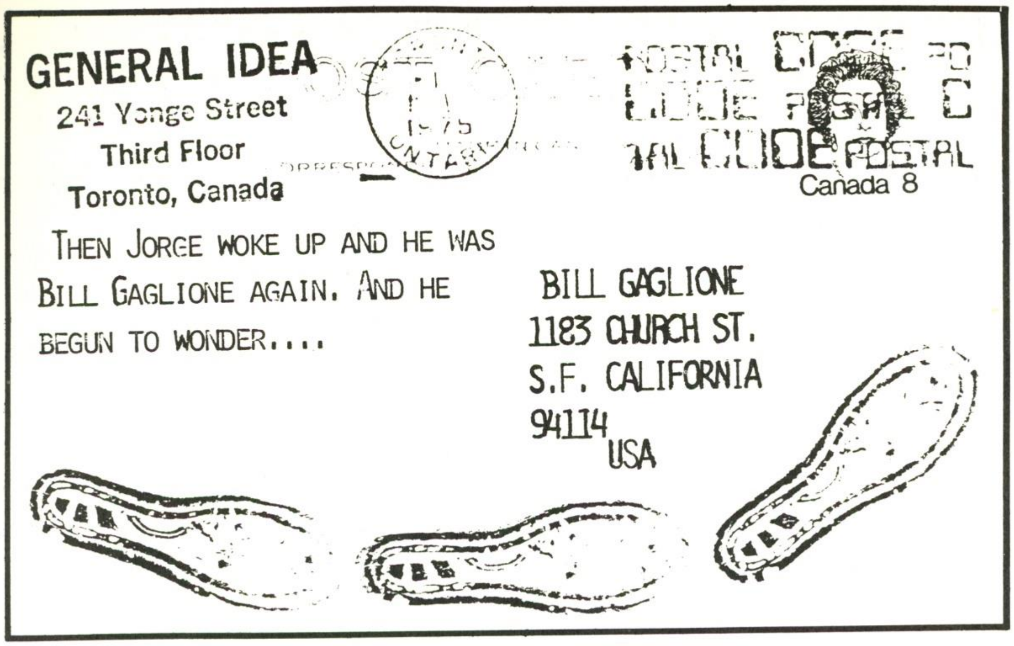
DADDALAND
1183 CHURCH ST.
SAN FRANCISCO
CALIFORNIA 94114

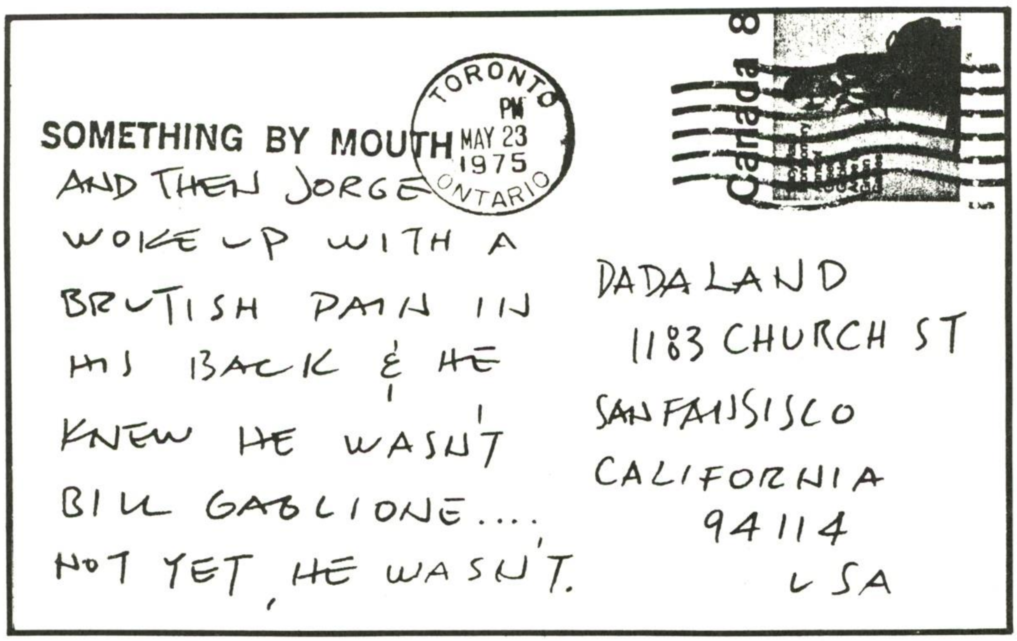


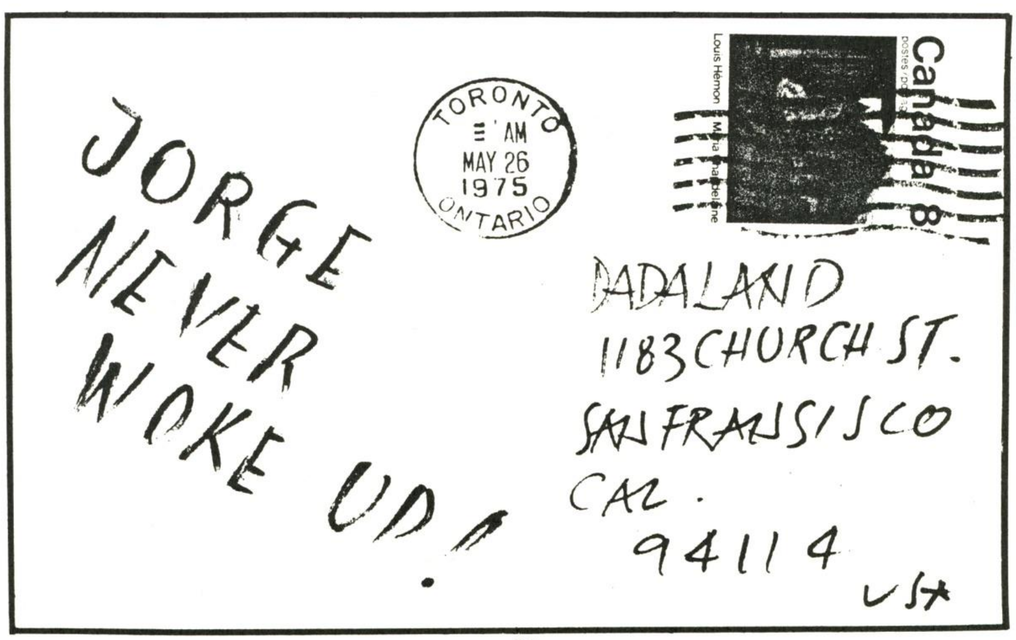






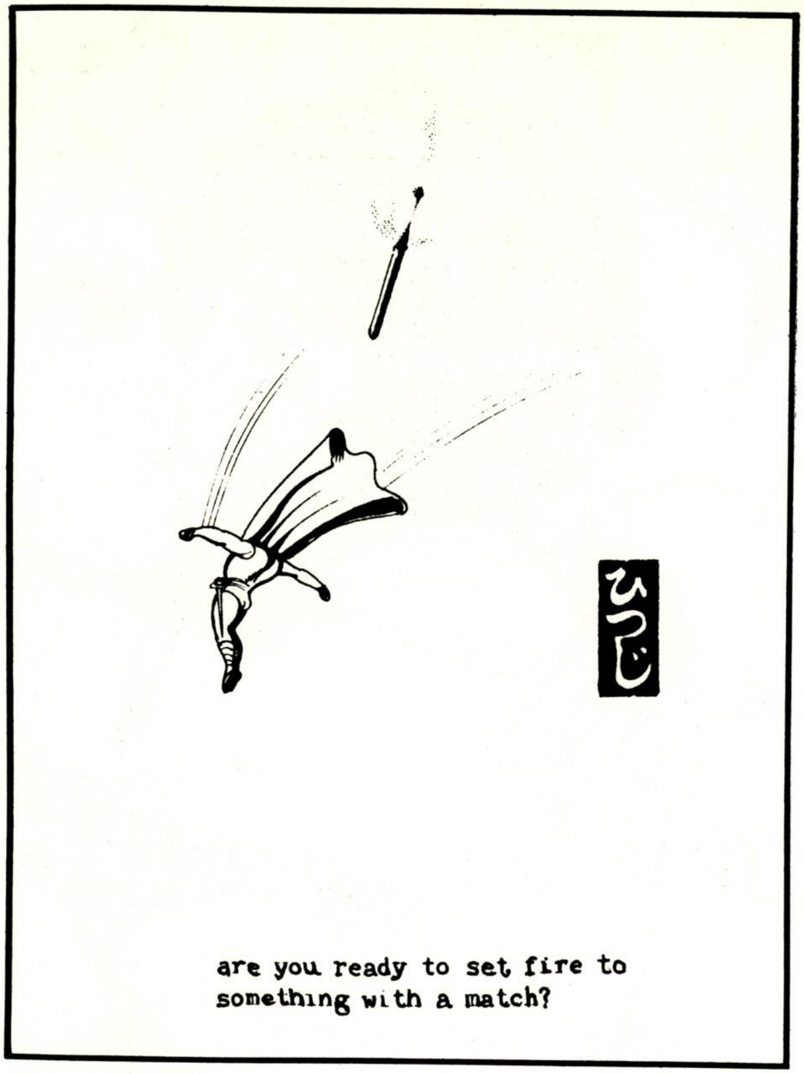

GENERAL IDEA
241 Yonge Street
Third Floor
Toronto, Canada
1975
ONTARIO
Canada 8
THEN JORGE WOKE UP AND HE WAS
BILL GAGLIONE AGAIN. AND HE
BEGUN TO WONDER....
BILL GAGLIONE
1183 CHURCH ST.
S.F. CALIFORNIA
94114
USA

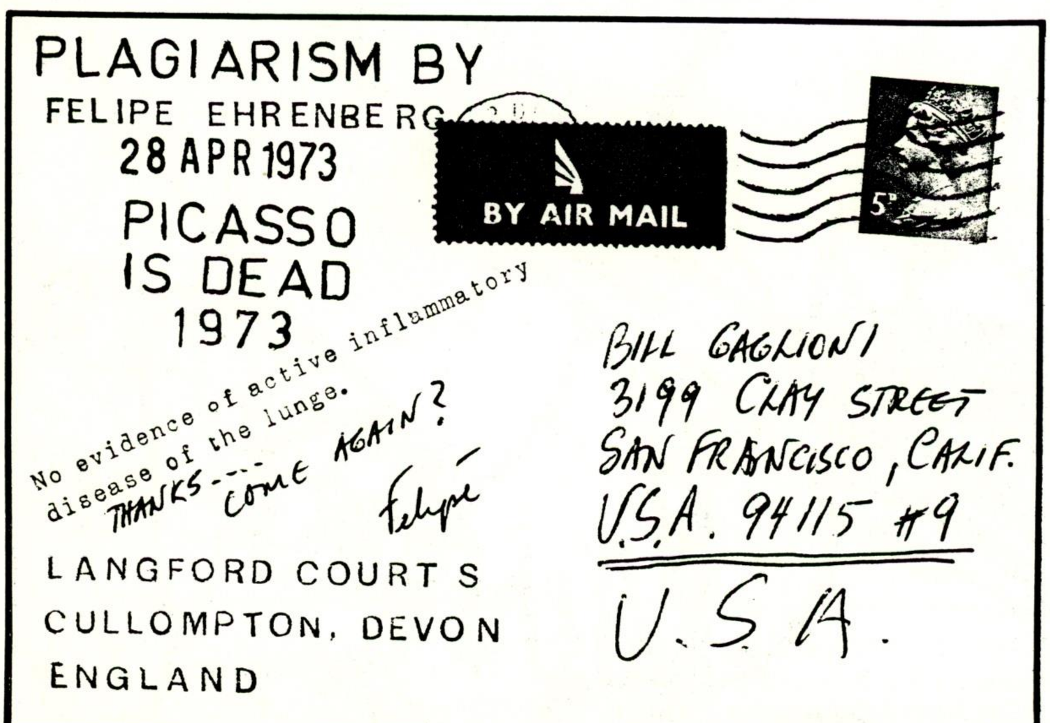

TORONTO
PM
MAY 23
1975
ONTARIO
Canada 8
SOMETHING BY MOUTH
AND THEN JORGE
WOKE UP WITH A
BRUTISH PAIN IN
HIS BACK & HE
KNEW HE WASN'T
BILL GAGLIONE....
NOT YET, HE WASN'T.
DADALAND
1183 CHURCH ST
SAN FANSISCO
CALIFORNIA
94114
USA


TORONTO
AM
MAY 26
1975
ONTARIO
Canada 8
postes-postage
Louis Hémon
JORGE
NEVER
WOKE UP!
DADALAND
1183 CHURCH ST.
SAN FRANSISCO
CAL.
94114
USA


KD


THIIS IS MY JOHN.


ひつじ
are you ready to set fire to
something with a match?


PLAGIARISM BY
FELIPE EHRENBERG
28 APR 1973
PICASSO
IS DEAD
1973
BY AIR MAIL
5p
No evidence of active inflammatory
disease of the lunge.
THANKS---- COME AGAIN?
Felipe
LANGFORD COURT S
CULLOMPTON, DEVON
ENGLAND
BILL GAGLIONI
3199 CLAY STREET
SAN FRANCISCO, CALIF.
U.S.A. 94115 #9
U.S.A.

CISORIA ARTE

Edita Dámaso Ogaz
Apartado de Correos Nº 50531
Caracas-105 • Venezuela

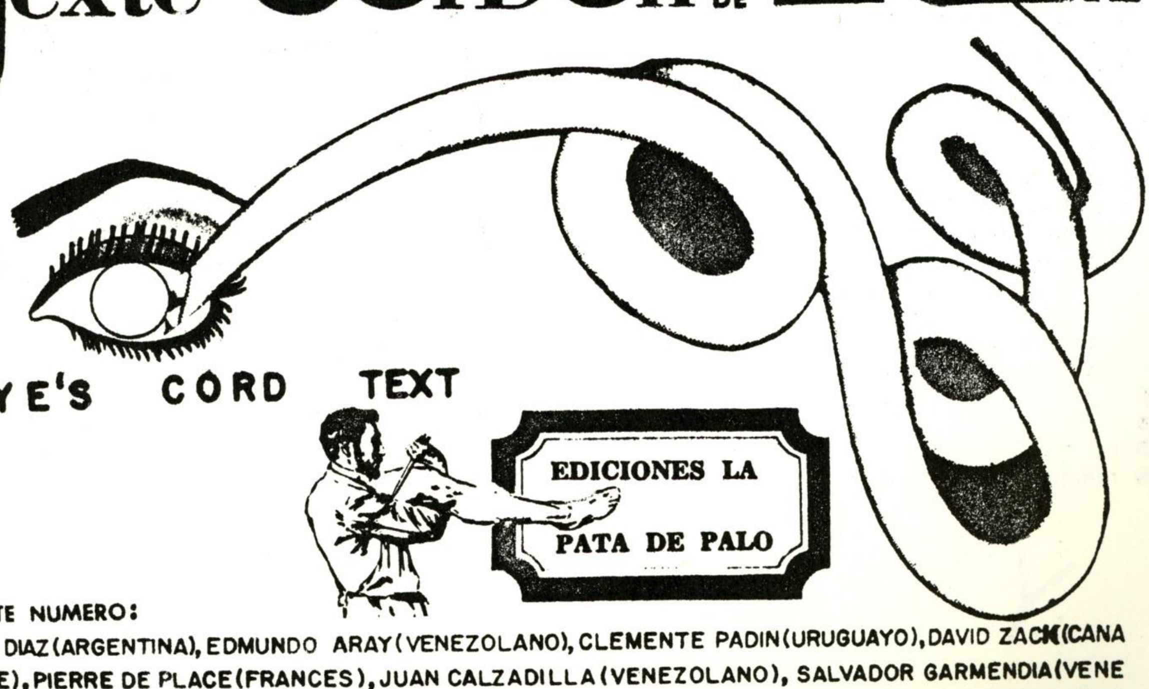


cisoria arte

2

TEXTO CORDON del OJO

TEXTE CORDON DE L'ŒIL



EN ESTE NUMERO:

ELENA DIAZ (ARGENTINA), EDMUNDO ARAY (VENEZOLANO), CLEMENTE PADIN (URUGUAYO), DAVID ZACK (CANADIENSE), PIERRE DE PLACE (FRANCES), JUAN CALZADILLA (VENEZOLANO), SALVADOR GARMENDIA (VENEZOLANO), EFRAIN HURTADO, GREGORIO PAREDES (CHILENO), AMELIA SAIEG (ARGENTINA), AMADEO GRAVINO (ARGENTINO), DAMASO OGAZ, WILSON STAPLETON (NORTEAMERICANO), FREDY GAMBETTA (PERUANO) GARCIA LUIS, DANIEL CULLA (ESPAÑOL)

pílulas para votar
pílulas para a morte
pílulas para o amor
pílulas para fazer filhos
pílulas para não fazer filhos
pílulas higiênicas
pílulas para pensar
pílulas para ficar calmo
pílulas para ficar alegre
pílulas para assistir televisão
pílulas para ler jornal
pílulas para mudar de idéia
pílulas para se oxigenar
pílulas para curar os loucos
pílulas para ser original
pílulas novas
pílulas familiares
pílulas para os artistas
pílulas para os críticos
pílulas para os colecionadores
pílulas para os resfriados
pílulas contra as coisas prejudiciais
pílulas para dormir
pílulas para excitar-se
pílulas para conversação
pílulas para a cabeça
pílulas para os pulmões
pílulas para o coração
pílulas para os cabelos
pílulas para os olhos
pílulas para os gatos
pílulas para as plantas
pílulas contra artrite
pílulas ideológicas
pílulas para as caspas
pílulas para trabalhar
pílulas para as férias
pílulas para ouvir violino
pílulas para ler poemas
pílulas para tomar o metrô
pílulas para o automóvel
pílulas para andar a pé
pílulas para a febre
pílulas-pão
pílulas-vinho
pílulas-água
pílulas-vitaminas
pílulas-carne
pílulas-manteiga
pílulas para a beleza
pílulas para a memória
pílulas para a inteligência
pílulas para o raciocínio
pílulas para crer
pílulas para a felicidade

●

●

● excipiente 100%
● reembolso pelo seguro social

WAY

WAY OF NO ART

MUSEU DE ARTE CONTEMPORÂNEA
DA UNIVERSIDADE DE SÃO PAULO
Parque Ibirapuera

way of art/vivencial activity studio
odair magalhaes
rua augusta, 2676 - ap. 134 - 13.o
CEP 01412 - s.p. - são paulo brasil

27 AGO 19

FARMACIA FISCHER INC.
PÍLULAS

A vida está nas pílulas!

A vida está nas pílulas
(Campanha internacional pelas pílulas)

Para [illegible] pílulas! (campanha internacional pelas pílulas)

FARMACIA FIS[illegible]
[illegible]
MAC - USP
PARQUE IBIRAPUERA

WAY
WAY
WAY
WAY

- TRABA... HIGIENE DA ARTE - SOCIO... - HERVÉ FISCHER -

ARTE ? QUE TENS A DECLARAR?

...PORVENIR?

WAY

WAY

HERVÉ FISCHER HABLA CON USTED

CAMBIAR LA SOCIEDAD

WAY

WAY

ARTE SOCIOLÓGICA

WAY

QUE PERGUNTAS
VOCÊ QUER FAZER?

WAY

ARTE! - HIGIENE DA

WAY

COMUNICAÇÕES MARGINAIS

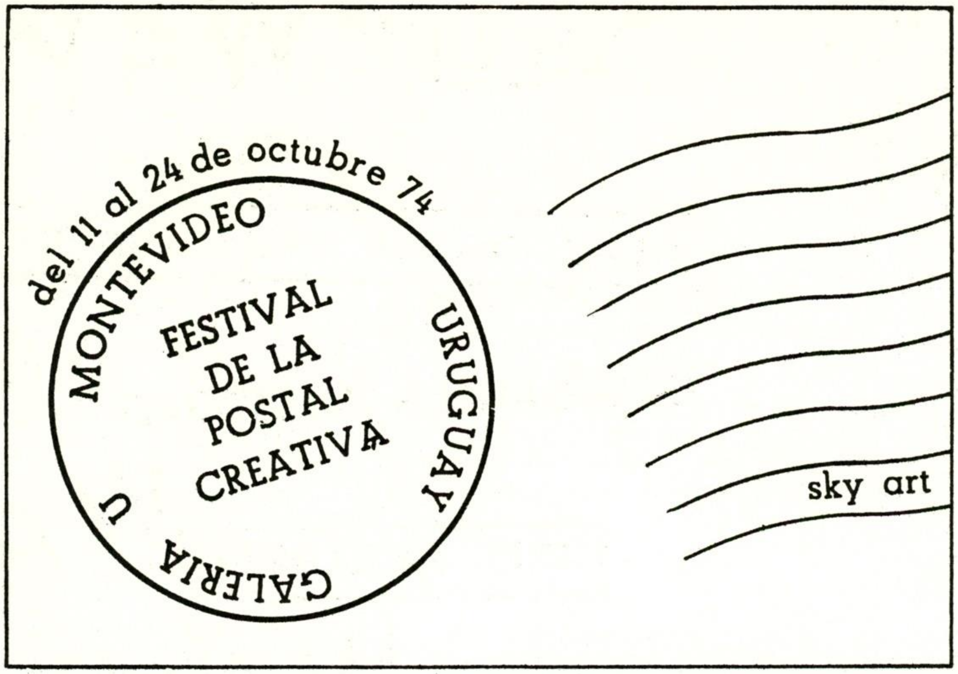


WAY

WAY

ARTE ? TIENE USTED ALGO QUE DECLARAR

WAY



A menudo el arte se venga del entropismo cultural que generan el arte oficializado y esas formas artísticas superadas que sostienen el orden de los sistemas en virtud de reafirmar cosas ya conocidas o "ya dadas en arte", alterando la función de los medios de comunicación que sea trastocando la información que trasmiten ya sea valiéndose de las propiedades del "canal" para la trasmisión de sus propios mensajes: es el caso de las tarjetas postales que de objeto comercial se ha convertido, hoy, en principalísimo medio de difusión artística merced a la rapidez y amplitud de su comunicación a cualquier punto, a la facilidad de su fabricación, almacenamiento y consumo y, sobre todo, a las inéditas posibilidades expresivas ya sea utilizándola como simple sustento de comunicaciones verbales, icónicas, etc. ya sea como objeto artístico en sí, creando su propio lenguaje.

En las postales expuestas es posible rastrear todas las corrientes artísticas del momento: desde las que se valen de la expresión plástico-verbal propias del concretismo y poesía visual hasta las que registran eventos y hechos propios de un lenguaje de la acción; desde las que registran las explosiones neo-dadaístas del Fluxus-art hasta las más racionalizadas del constructivismo y arte computacional; desde las que utilizan el propio vehículo —la postal— como obra en sí hasta las más ortodoxas realizaciones del conceptualismo; las que se preocupan por despertar procesos de acuerdo al repertorio del espectador a los que testimonian el acceso del cuerpo humano a categoría de fuente activadora de procesos estéticos (Body-art); desde las que solicitan la participación del espectador mediante propuestas y proyectos a las que rescatan aquellos aspectos de la vida diaria desatendidas por la habituación y el enajenamiento; desde las que son mero registro de la actividad artística de vanguardia a las que parasitan postales comerciales alterando la información original; desde las que difunden actitudes propias del pop-art, minimal-art, arte povera, junk-art, etc. a las que se valen de todas las tendencias aplicando el punto de la innovación formal en lo social buscando reubicar los signos y los textos en "discursos no dados en arte".

Clemente Padín.

Davi Det Hompson
Gaston Renaudin
Miroslav Halas
Marcel Alocco
J. O. Mallander
O. Byrst
Jaroslaw Kozlowski
Nam June Paik
Joseph Beuys
Istvan Molnár
Vera Barcellos
Fred Forest
Diter Rot
Klaus Staeck
John Lennon
James Lee Byars
Werner Nöfer
Friederich Heubach
Richard Hamilton
Harro Preiss
Francoise Janicot
Geomaniax
Bernard Heidsieck
Pauline Smith
Chuck Stake
M. H. de Ossorno
Paul-Armand Gette
Derek Michael Besant
Bálint Szombathy
Dave Rimmer
Cayc
Alberto Pellegrino
Gérald Minkoff
David Zack
Reiner Ruthenbeck
EIAG
Hans Clavin
Plinio Martelli
Jorge Gamarra
Liz Banks
Opal L. Nations
Daniel Daligand
Mirella Bentivoglio
Gerd Scherm
Al Whitson
Zbynek Jetleb
Gregorio Scalise
Gabor Attalai
Szabó Gábor
Josep Iglésias
Tomasso Kemeny
E. Leonetti
María Balzer
Richard C.
Al Blaster
R. L. Shuebrook
Elisabetta Gut
Sky Art
John Evans
Haroldo González
Erner Dov
Hoja Muerta
Jórg Schwarzenberger
Terry Reid
Giovanna Sandri
Eric Andersen
Leopoldo Irriguible
John Coulsey
Tassilo Blitterrsdorff
Ed. Hundertmark
Richard Kostelanetz
Javier Ruiz
I. J. Takalo-Eskola
Lucio Cabutti
Amelia Toledo
Dick Higgins
Carlo Giovanni Cicatelli
Yoko Ono
Friederike Pezold
Jean-Frederic Schnyder
O. Rautenbach
Tom Phillips
Gabor Altorjay
Kohei Ota
Genesis P-Orridge
Carlos Raúl Ginzburg
Peter Weibel
Perdura
Juan Castro
Walter Kohle Chevalier
Sandie Shaw
Anna Esposito
Ronald Illardo
Don Druick
Peter Below
Gregory Puchalski
Mary Harding
S. J. Schmidt
Anna Banana
Francisco Corcuera
Vladimir Holub
Olivier Herdies
Renate Krätschmer
Maurizio Osti
María Karras
Mark Isaac
Nelson Howe
G. J. de Rook
Ingrid Webendoerter
Allan Bealy
Giuseppina Coppini
Dom Silvester Houédard
John Liggins
Carlfriedrich Claus
Eduard Bal
Josef Bauer
Centro Tool
Vincenzo Accame
Timm Ulrichs
Pierre Keller
Ray Johnson
Henri Gabriel
M. A. D.
Alan Riddell
A. M. Jehle
John Plant
R. Man
William L. Sorensen
Chris Jonic
M. Middleton
Paulo E. Herkenhoff
Szentjöby Tamás
Stalislav Urbanski
Oreste Amato
Meanwhile Comix
Allen Fisher
Haddock
Brian Buczak
Werner F. Bonin
Fletcher Copp
Michele Perfetti
Robin Klassnik
Ulf Rahmberg
Richard Hartweu
Ricardo Cristobal
Susan Mogul
Andrew Rydet
Paul Woodrow
Ken Friedman
Christo
Gyula Gulyas
Claudio Tozzi
Regina Silveira
Julio Plaza
Hervé Fischer
Wojnar Jan
Antonio Dias
Nikolas Jungwirth
Wolf Vostell
Erwin Heerich
Karl Heinz Krüll
K. P. Brehmer
Michael J. Phillips
Pat Tavenner
Rose Museum
Bernd Löbach
Silvia Trevale
Teresa Macho
Oscar Marin
Axel Knipschild
Alice Hutchins
Gianni Bertini
Canadas National Magazine
Granada Gazelle
Clive y Su Robertson
Juan Carlos Romero
Luis Pazos
Andrzej Partum
Beke László
Karel Adamus
László Lakner
Jorge González Mir
Bogdanka Poznanovic
Rick Ross
Albrech D.
Davis Warren
Tora Greve
Gisela y Klaus Denker
George R. Peck
Jankola
Stanley Marsh II
Dora Maurer
Per Kirkeby
Anesia Pacheco Chaves
Evandro Carlos Jardim
Klaus Groh
Bosco Lopes
Tip Top
Maximilian Krips
Neil y Roberta Baldwin
Cresent Moon Novelties
Jorge Caraballo
Alan Lindenfeld
Ace Space Co.
Dallas Selman
John Silvermouse
Lowell Darling
John Willenbecher
May Wilson
Peter Daglish
Fluxus Art
Takako
Alison Knowles
Eugenio Miccini
Greg Jupiter
The New Era Social Club
John Kearney
David UU
Henry Greenhow
Andy Warhol
Gerry Gilbert
Roland Flexner
Edgardo Antonio Vigo
Robin Crozier
Jiri Valoch
Horacio Dídimo
Tomas Schmit
Endre Tót
Christian Tobas
Marjo y Raúl Marroquín
Miroljub Todorovic
Gary Lee Nova
Sally Peanut
Jeff Berner
John Clinch
Christos Dikeakos
Lewis Morris
Dr. Brute
Don Battershall
General Idea
Air Press
P. C. Schmidtz
Carole Fisher
Jacques Charlier
Serge Oldenbourg
Stuart Horn
Maxwell Bates
Mr. Peanut
Victor Roehrich
Flakey
Janos Urban
Luciano Ori
Rolf Nörtermann
Sandro Grecco
The Coach House
Luis Sorensen
Herman Damen
Jim Crawford
J. H. Hooman
Daniel Spoerri
Tim Mancusi
Luis Cannot
Michael Gibbs
Robert Erebo
Arthur Koepke
Beebderen Van Een
Eva Partum
Nick Tchoupic
Anna Oberto
John Furnival
Guy Schraenen
Canadas Nat. Magazine
Keith Yule
Bram Bogart
Antoine de Bary
Degottex
René Guiette
Gulyas Janos
Károlyi Zsigmond
Betty Radin
Herman de Vries
Andrew Davie
Jose Barrozo
Buster Simpson
Lucy Verander
Rigby Graham
Vera Suomalainen
Josep M. Figueres
Dr. Brute
Regina Braga
G. M. Eirich
Conrad Meier
Ernst Buchwalder
Wolf Wezez
Wilton Luchini
Fernando Milian
Miguel Lorenzo
José A. Cáceres
Eric Dietman
André Tomkins
Arthur Cravan
Stuart Rolfe
Sarkis
Tom Ockerse
Stefan Wewerka
Pedro Lyra
Herman de Schutter
Henry Targowski
Art Duck
Miss Mahl
Falves Silva
Clemente Padín
The Image Bank
Eleanor Antin
Ant Farm
Sander Heynemans
Dana Atchley
Robert Fish
Art Rat
Geoff Hendricks
Monte Cazzaza
William Farley
Spaceangel
George Brecht
Jean-Francois Bory
Robert Filliou
Joe Fafard
Bryce Thompson
Lew Carson
Víctor Grippo
F. Lichtenauer
Maurizio Nannucci
Om Ana Art
Ben Vautier
Peter Rowe
Francois Guinochet
Jochen Gerz
Guillermo Deisler
Francisco Zabala
Daddaland
Frank Ferguson
Le Gac
Francisco Pino
Miroslav Klivar
Gail Price
Luigi Ferro
Irene Dogmatic
ESPy
Luordes Castro
Hugo de Clescq
Jo Delahaut
Brion Gysin
Ervin Popovits
Knud Pedersen
Elfriede Czurda
Michael Morris
File
Wolfgang Feelisch
Leslie Barnett
René Bertholo
Henri Chopin
Gilbert Decock
Equipo Movimiento
Arthur Petronio
Dalibor Chatrny
Robert Filliou
Aleatory Novelties
Imre Bak
Horacio Zabala

State Department

MARINES

POLICE


TEXACO


F. B. I.

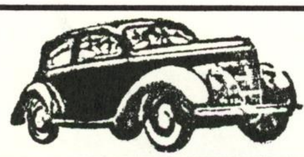

C I A

EDGARDO-ANTONIO VIGO • PROV.BS.AS.-ARGENTINA
CASILLA CORREO
264
LA PLATA

La Plata, 3.6.75, DEAR BILL, thank you for the sample of "THE EMIT OF OUR FILE." It is very interesting, if you like to participate in my publication "HEXAGONO" you would send me 510 copies of this work or something like that. You could send them by surface mail because I am not in a hurry. The whole sheets of my publication are free so I do not need a definite size. I would be glad if you accepted to collaborate.

I am having a MAIL ART EXHIBITION at ARTE NUEVO GALLERY in BUENOS AIRES in NOV/DEC. '75. I am holding it with my friend HORACIO ZABALA. I will send the invitation soon. Works will be accepted since 30th SEPTEMBER

If you want we can exchange our printed works. I am interested in creative works, researches, etc. and I would like to know about new theories. Please keep in touch. Sincerely yours,

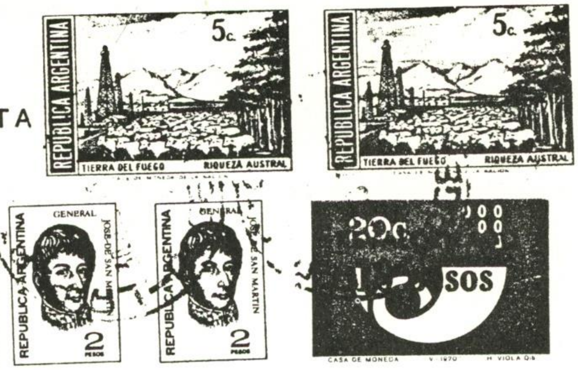


DEAR FRIEND : URGENT * I AM PREPARING AN INTERNATIONAL WORK AND I WOULD LIKE YOU TO TAKE PART IN IT * YOU ARE FREE TO CHOOSE SUBJECT AND TECHNIQUE (OFFSETT, RUBBER STAMP, PRINTED, DRAWN, etc.) AND USE THE TWO PAGES OF A PAGE ONLY ONE. BUT SIZE MUST BE EXACTLY 0.18 X 0.23 CM. AND PAGES NUMBERED TILL 1/200 to 200/200 AND SIGNED. SAMPLES MUST BE 200. DEAD LINE : 31.JANUARY.1976. EACH AUTHOR WILL GET A COPY SENT BY SHIP AS REGISTERED-PRINTED MATTER. ARE INVITED : GROH * FISCHER * BLAINE * ORRIDGE * SMITH * NAYLOR * DEISLER * VIGO * ZABALA * GOERITZ * VACCARI * PERFETTI * DE ROOK * VAN BEVEREN * SPILL * GARCIA * ULRICHS * GAGLIONE * BARBOZA * MABIE *





POSTA



ULTIMA EXPOSICION DE ARTE POR CORRESPONDENCIA

FRIENDS,
We invite you to take part at the **"LAST INTERNATIONAL EXHIBITION OF MAIL ART '75"** at ARTE NUEVO GALLERY in BUENOS AIRES (ARGENTINA). It will be held in November / December 1975. All kinds of pieces on mail art, researches, documents, etc. will be accepted and they must be sent till 30 th September. **The sent works will not be given back to the sender.**. A catalogue will be made and a sample sent to each collaborator. If participants can send a number of works **— multiples —** they will be given to visitors.
We would be grateful if collaborators can send a short biographie.
Works must be sent to :

EDGARDO-ANTONIO VIGO - Casilla de Correo 264
LA PLATA - Pcia. Bs. As. - REPUBLICA ARGENTINA

and / or

HORACIO ZABALA - Sanabria 4060 - P. B. 3
BUENOS AIRES - REPUBLICA ARGENTINA

BILL GAGLIONE
1183 CHURCH, ST.
SANFRANCISCO
CA. 94114
U.S.A.

---

30 DIC 1975

DEAR BILL, thanks to take part in my International publication
Don't forget to sign the copies and number then 1/200 to 200/200
I hope you were able to read the article in POSTAS ARGENTINA.
We tried to do it easy to understand for everybody. If you
like to send new works for MAIL ART do it because we're planning
to hold the exhibition once more in CORDOBA (ARG.). I've
posted the catalogue for you by ship, let me know when it arrives.
LOVE,
CHAU,

Vigo

ULTIMA EXPOSICION DE ARTE POR CORRESPONDENCIA '75

EDGARDO - ANTONIO VIGO
CASILLA DE CORREO 264
LA PLATA PROV. BS. AIRES
REPUBLICA ARGENTINA

GALERIA ARTE NUEVO
BUENOS AIRES - ARGENTINA
NOVIEMBRE / DICIEMBRE '75

Nueva forma de expresión

ARTE - CORREO

LOS HOMBRES se comunican entre sí intercambiando mensajes, utilizando distintas señales con significados diferentes. El hombre, al decir "su palabra", la dice para otros hombres.

No es nuestro propósito entrar en este amplio y complejo tema pero sí analizar cómo interactúan dos sistemas de comunicación con funciones delimitadas y en ámbitos distintos.

El envío de una carta por correo implica el desarrollo de un mensaje, y es un acto de comunicación entre dos personas. El correo interviene posibilitándolo a través de la distancia: conecta a un emisor y a un receptor. El artista realiza su obra de la misma manera que el hombre "dice su palabra". En el hecho artístico encontramos también un emisor y un receptor, necesarios en todo acto de comunicación. Así como el hombre, al expresarse, lo hace buscando múltiples canales, el artista vehiculiza su creatividad a través de múltiples formas. Ambos organizan un lenguaje y continúan su creación en la búsqueda de nuevos códigos. Ejemplo de ello lo ofrece el artista plástico que trabaja en el área de la investigación, quien usa los medios de comunicación "convencionalmente no artísticos", alterando su función. Y prueba de esto último es la síntesis a la que se ha llegado en esta nueva forma expresiva, el ARTE-CORREO. Aquí existe una confluencia de dos sistemas comunicativos: el artista se vale del correo para difundir su mensaje, para llegar al receptor de su obra.

Es necesario hacer una distinción para clarificar el concepto. Cuando se envía una escultura por correo, el creador se limita a utilizar un medio de trasporte determinado para trasladar una obra ya elaborada. Al realizarse la escultura, este desplazamiento no se tuvo en cuenta. En cambio, en el nuevo lenguaje artístico que estamos analizando, el hecho de que la obra deba recorrer determinada distancia es parte de su estructura, es la obra misma. La obra ha sido creada para ser enviada por correo, y este factor condiciona su creación (dimensiones, franqueo, peso, carácter del mensaje, etc.).

El correo, entonces, no agota su función en el desplazamiento de la obra sino que la integra y condiciona. Y el artista altera, a su vez, la función de este medio de comunicación. También existe una modificación en la actitud del receptor: ya no es el clásico coleccionista (hecho que implica cierto grado de egoísmo) sino un depositario accidental de la obra comprometido a su máxima circulación. El receptor es una fuente de información que abre un nuevo circuito de comunicación cuando enriquece la obra exhibiéndola o enviándola por correo a nuevos receptores.

por EDGARDO A. VIGO y HORACIO ZABALA

♦ Síntesis histórica

Es difícil establecer fechas pero podemos hablar de un auge creciente del ARTE-CORREO en los últimos años, cuando se efectúan exposiciones dedicadas exclusivamente a esta manifestación: Biennale de Paris, Section Mail-Art, 1971, Francia; An International Cyclopedia of Plans and Occurrences, Anderson Gallery, Richmond, 1973, EE.UU.; Omaha Flow Systems, Joslyn Museum, Omaha, 1973, EE.UU.; First Annual Toronto Correspondence and Mail Art Exhibition, Main Gallery, Toronto, 1974, Canada; Festival de la Postal Creativa, Galería U, Montevideo, 1974, Uruguay; Pictorial History of the World, Kansas City Art Institute, Kansas, 1975, EE.UU.; Info, Galería Sztuki MDK Laberynt, Lublin, 1975, Polonia; Postkarte, Reflection Press Gallery, Stuttgart, 1975, Alemania; The First Post Card Show, Contemporary Arts Gallery, New York University, 1975, EE.UU., y Sluj Internationale, Correspondence Art, Mail Art, Rockefeller Arts Center Gallery, New York, 1975, EE.UU.

El único libro sobre el tema es "Mail Art, communication à distance, concept", Editorial Cedic, París, escrito por Jean Marc Poinsot.

No podemos afirmar que la primera pieza de ARTE POR CORRESPONDENCIA tomara la forma de la tarjeta postal pero es indudable que ésta ha sido la base de su posterior desarrollo. Sin embargo, podemos declarar que las postales creativas no tienen nada que ver, en sus propuestas y resultados, con las tradicionales tarjetas postales, producidas industrialmente para ser consumidas por un público pasivo que las elige en función del mensaje a emitir (viajes, Navidad, fin de año, cumpleaños, etcétera). Ultimamente hay en el mercado postales realizadas por artistas plásticos pero tampoco alcanzan a tener el carácter de creativas, pues por lo general son reproducciones de cuadros, fotografías de esculturas, grabados.

En la postal creativa, el propio creador es el emisor, y no necesita de un acontecimiento exterior para justificar su envío: generalmente la produce en múltiple (obra seriada y en cantidad) y simplemente la envía por correo.

En este sentido, resulta interesante conocer un texto del artista uruguayo Clemente Padín, organizador del Festival de la Postal Creativa realizado en Montevideo: "En las postales expuestas es posible rastrear todas las corrientes artísticas del momento: desde las que se valen de la expresión plástico-verbal propias del concretismo y poesía visual, hasta las que registran eventos y hechos propios de un lenguaje de la acción; desde las postal— como obra en sí, hasta las que utilizan el propio vehículo —la más ortodoxas realizaciones del conceptualismo; las que se preocupan por despertar procesos de acuerdo al

repertorio del espectador, a los que testimonian el acceso del cuerpo humano a la categoría de fuente activadora de procesos estéticos (body-art); desde las que solicitan la participación del espectador mediante propuestas y proyectos, a las que rescatan aquellos aspectos de la vida diaria desatendidos por la habituación y el enajenamiento; desde las que son mero registro de la actividad artística de vanguardia, a las que parasitan postales comerciales alterando la información original; desde las que difunden actitudes propias del pop-art, minimal-art, arte povera, etc., a las que se valen de todas las tendencias aplicando el punto de la innovación formal en lo social, buscando reubicar los signos y los textos en discursos no dados en el arte".

♦ Nuestro panorama

Aisladamente, y sin claridad conceptual con respecto al ARTE POR CORRESPONDENCIA, algunos artistas plásticos han utilizado fórmulas paralelas: tarjetas postales como invitación a exposiciones, series de xilografías, etc., pero el primer antecedente cierto es el de Liliana Porter y Luis Camintzer, quienes efectuaron durante seis días envíos postales que contenían interrogantes, antes de la inauguración del Salón de Experiencias del Instituto Di Tella. Abierta la exposición al público, se hallaban las respuestas en la obra en exhibición.

Más tarde, Carlos Ginzburg hace envíos en cuyos sobres figuran textos integrados con sellos de goma; asimismo, manda sobres que contienen elementos no comunes a la habitual correspondencia. Eduardo Leonetti y Juan Carlos Romero confeccionaron una serie de postales con propuestas teóricas referidas a la relación artista-público. Horacio Zabala ha enviado sobres que contienen la fotocopia del mismo sobre antes de pegarle las estampillas, o sea previa actuación del correo. Edgardo Antonio Vigo ha realizado —entre otros envíos por correo— postales que deben ser reelaboradas y trasformadas por el receptor; éste, a su vez, debe devolverlas, y el proyecto quedará completado cuando las postales se exhiban o publiquen.

Sin intentar una definición —que limitaría las investigaciones actuales— podemos acercarnos al concepto manifestando que el ARTE POR CORRESPONDENCIA o ARTE-CORREO o ARTE-POSTAL (el lector podrá elegir entre estas nomenclaturas o formular otra) utiliza los distintos medios que este canal de comunicación ofrece, como sostén o estructura de la obra artística, siendo, a la vez, parte indivisible de ella.

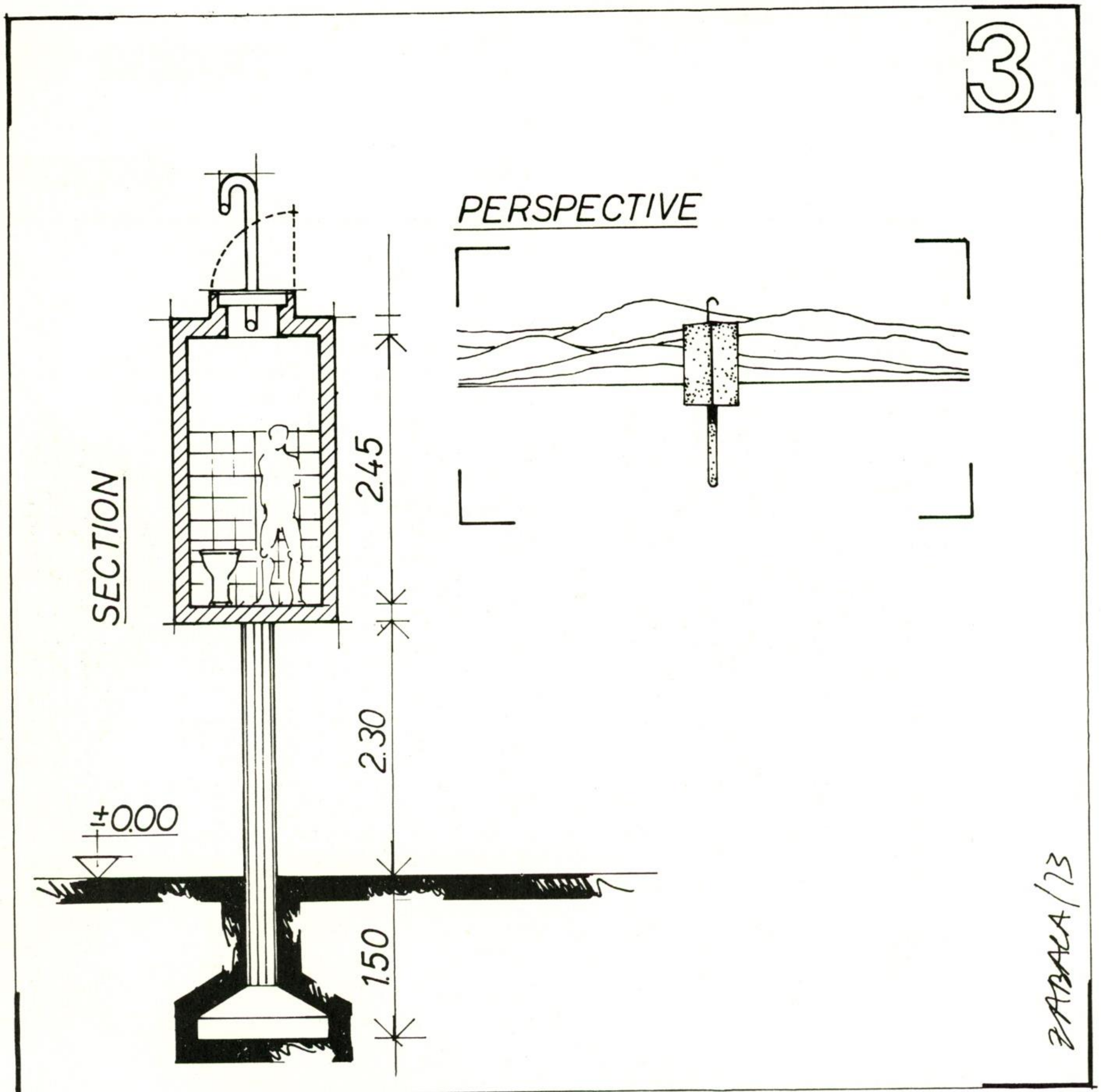
El público argentino tendrá oportunidad de conocer diferentes obras de ARTE-POSTAL de unos 200 artistas de la Argentina, Venezuela, Francia, Estados Unidos de América, Checoeslovaquia, Canadá, Suiza, España, Inglaterra, Polonia, Uruguay, Brasil, Holanda, Italia, Alemania, en una exposición organizada por los autores de la presente nota. Tendrá lugar en la Galería Arte Nuevo, de la ciudad de Buenos Aires, durante noviembre y diciembre del corriente año.

Más adelante, ENCOTEL ofrecerá su ámbito —tanto en la capital federal cuanto en el interior del país— para que esta muestra, tan ligada a su quehacer específico, sea vista por la mayor cantidad de público. #



AVANT-PROJET D'ARCHITECTURE
DES PRISONNES LATINO-AMERICAINES,
POUR DES ARTITS.

ANTEPROYECTO DE ARQUITECTURA
CARCELARIA LATINOAMERICANA,
PARA ARTISTAS.



PRISONNE SUR UNE COLONNE POUR LES MONTAGNES A CORDOBA.
CARCEL SOBRE COLUMNA PARA LAS SIERRAS DE CORDOBA.

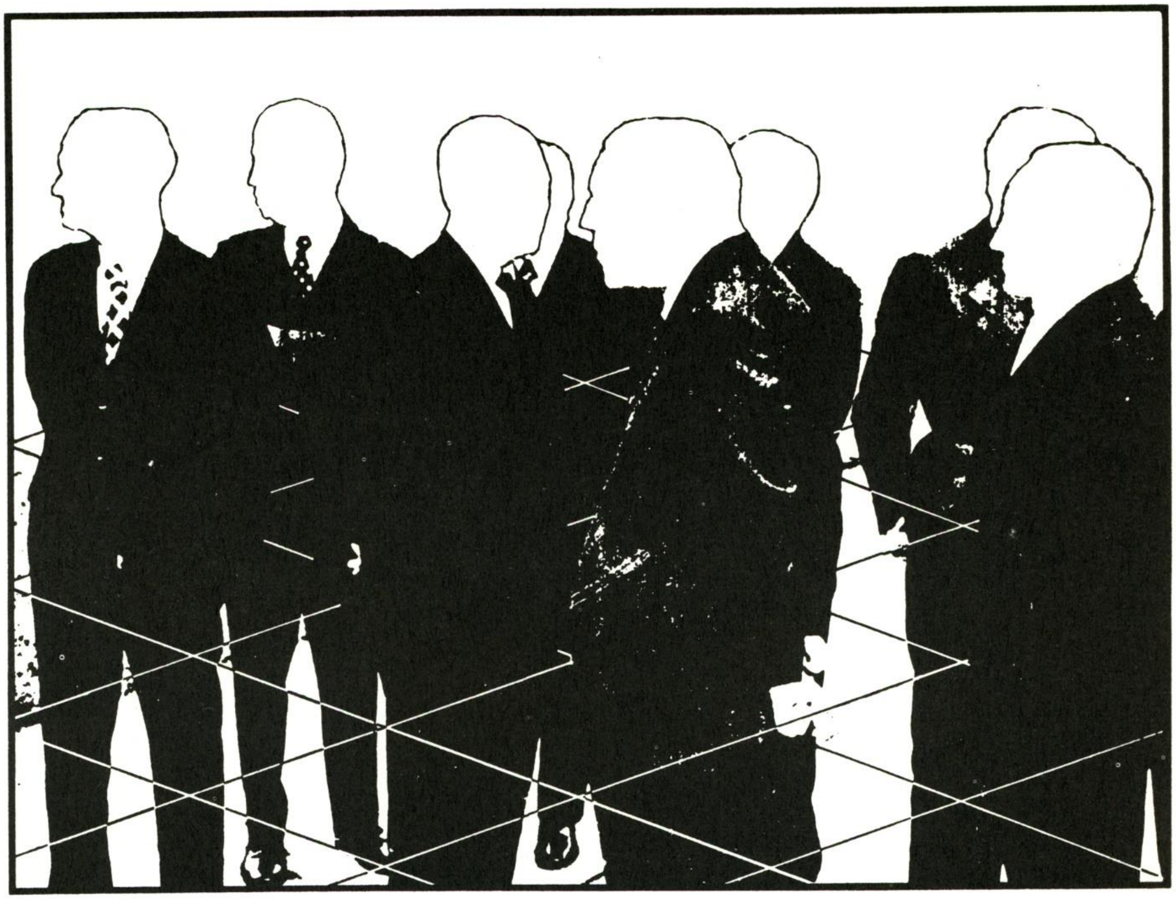
BUENOS AIRES, 1974
DEAR A. BANANA:
THANK YOU FOR YOUR WORK AND LETTER. HERE ARE A WORK OF MINE WHICH I HOPE YOU FIND INTERESTING, BUT NOT FOR LIVING INSIDE. I HOPE TO SEND YOU MORE IN THE FUTURE (MORE JAILS
BEST WISHES, TU AMIGO ZABALA –

cayc

GT - 526
21-7-75

regina silveira

exposición



Mis trabajos, en su mayoría, tratan de temas cotidianos, en los cuales hago interferencias (a nivel semántico) que en su conjunto se pueden caracterizar como compartimentaciones espaciales, Estas (laberintos, cajas o divisiones) colocadas gráficamente sobre la foto impresa, crean una nueva situación al cambiar críticamente el aspecto puramente denotativo de las imágenes utilizadas.

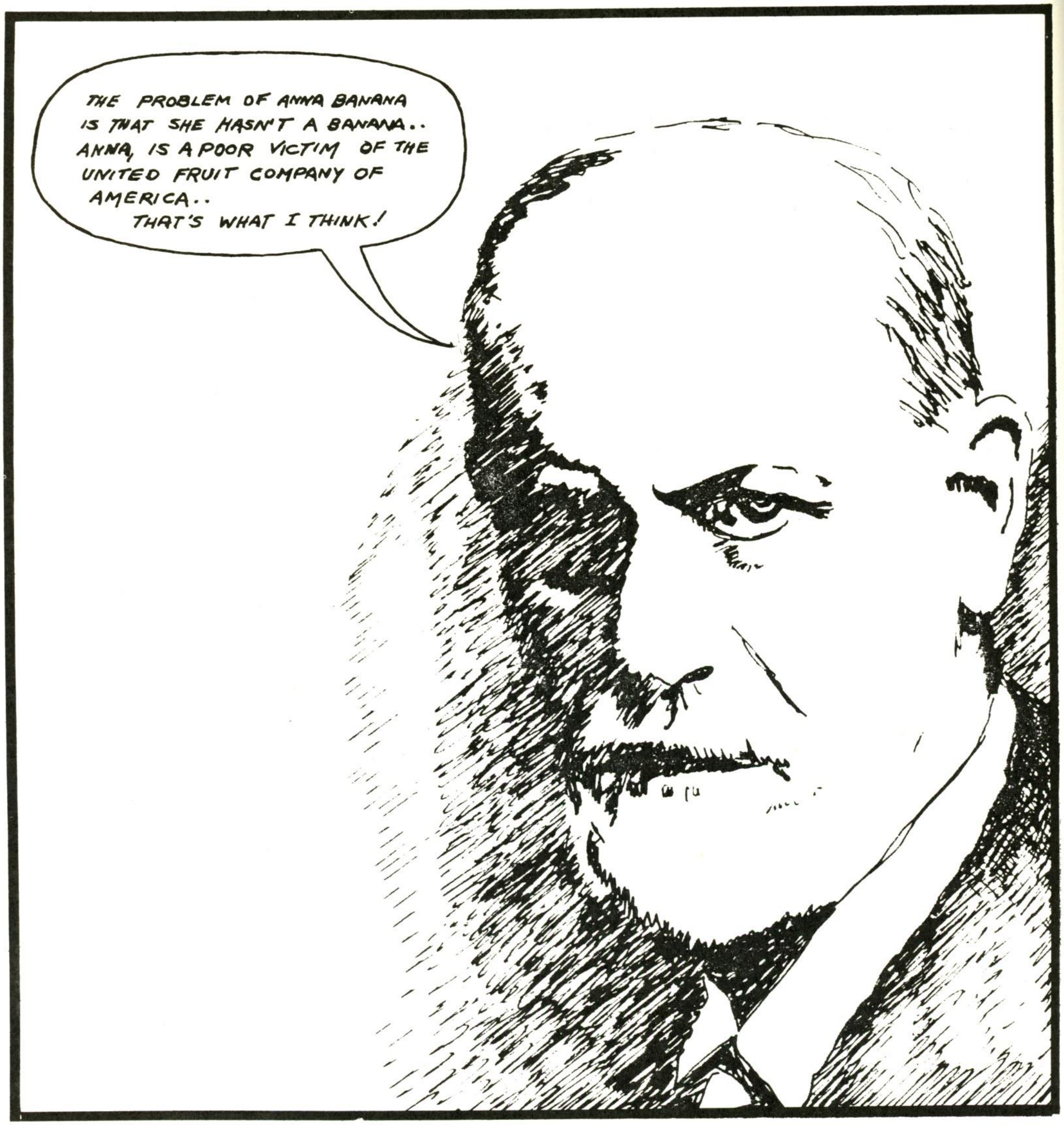
Recodificación y nueva lectura. Varios de los trabajos obedecen a otro orden de ideas -tratan de registrar un aspecto de la realidad por dos vías distintas- la foto como el análogo y el dibujo como ritmo lineal más alejado del referente.

Regina Silveira

Viernes 25 de Julio a las 20 horas.

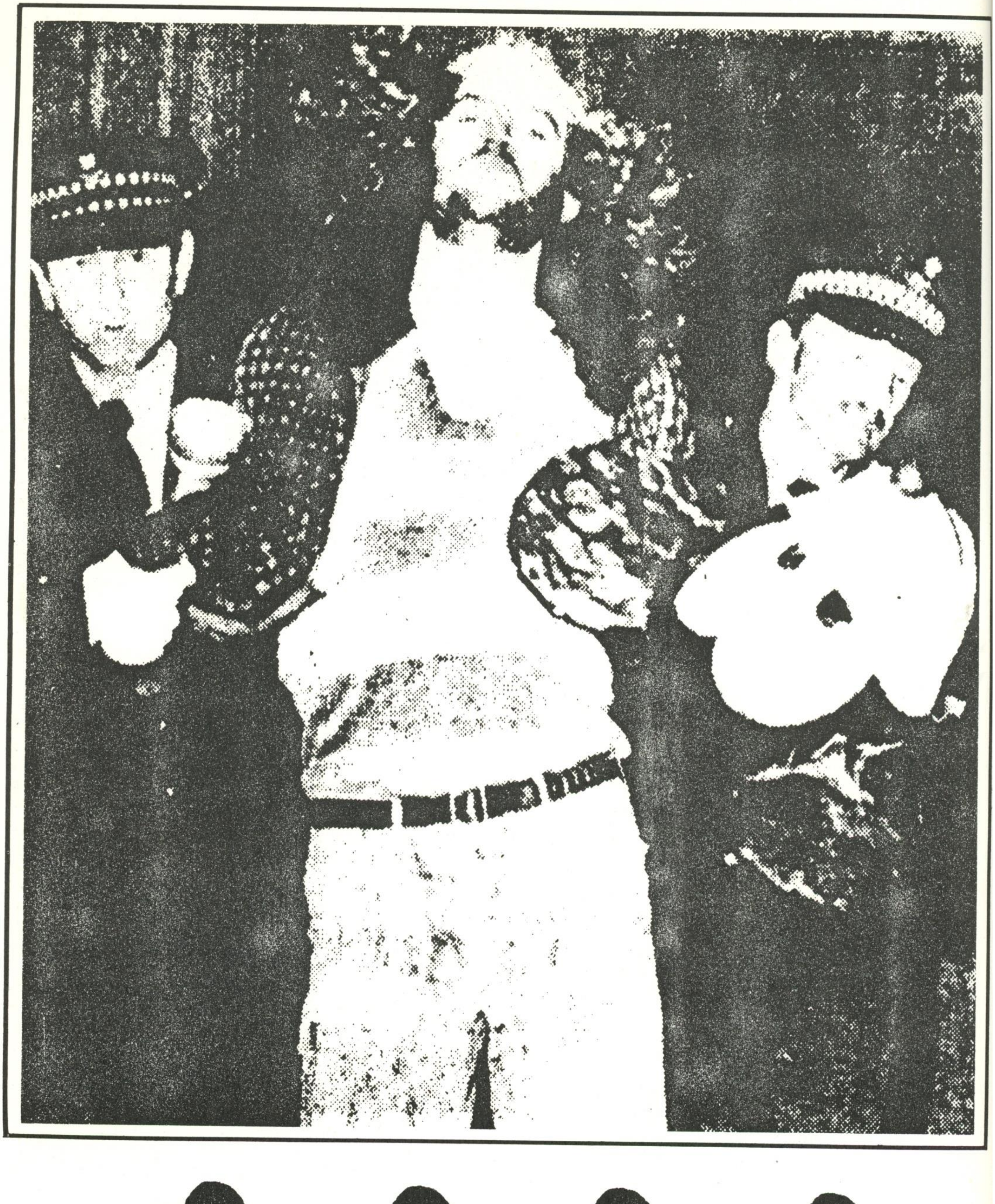
Viamonte 452

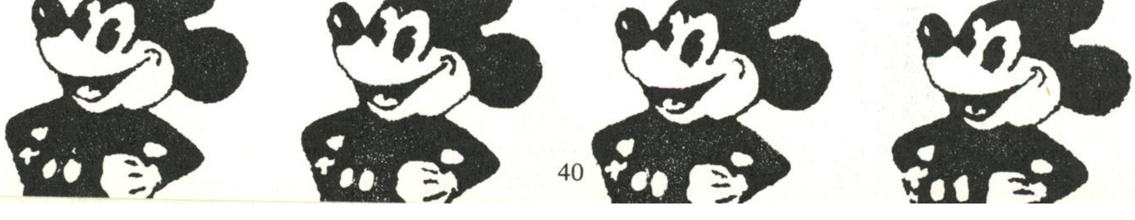
centro de arte y comunicación elpidio gonzález 4070 566-8046 buenos aires argentina



TITLE	Dr. FREUD'S STATEMENT	
SERIES	IMPORTANT OPINIONS	101
ARTIST	HAROLDO GONZALEZ	
ADDRESS	Box 180 - Montevideo - URUGUAY	


THE CONTINUING ADVENTURES
OF SPIKEY
SPIKEY GOES BANANAS
№ 4
THE MOON IS NOT YELLOW...
!
ITS A BANANA...
HELICOPTER ART COY





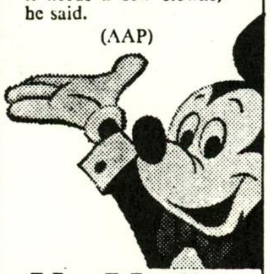


WELLINGTON (NZ), Thursday. — A man in Palmerston North has changed his name to Mickey Mouse by deed poll to contest the coming general election here.

Mr Chris Lawrence, 20, who describes himself as a retired fisherman, said he changed his name to Mickey Mouse for the election but would probably revert to Lawrence afterwards.

"People believe politics are a circus, so it needs a few clowns," he said.

(AAP)



No Mouse for the House in NZ

WELLINGTON, Friday. — Mickey Mouse will not be a candidate in New Zealand's general elections on November 25.

Parliament vetoed his participation last night by passing a bill which rules that a person changing his name cannot be accepted as a candidate under his new name if the change was registered less than six months before nomination day.

Christopher Lawrence, 20, of Palmerston North, announced a few weeks ago that he had changed his

Wellington staff

Parliament changed the Electoral Act yesterday to foil people contemplating nominating themselves in the names of existing candidates.

Plans for using such a device came to the attention of the Government in the past three days and the amendment to the Electoral Act was passed through all stages yesterday with provisions retrospective for six months.

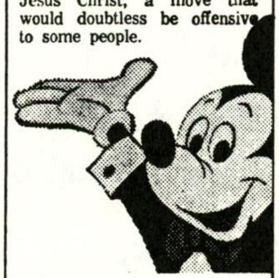
It is believed that a group in Wellington was planning to nominate a person in the name of Kenneth Comber (the name of the current National Party candidate for Wellington Central).

The amendment will effectively rule out Palmerston North's Mickey Mouse, and Hamilton East's Alison Wonderland of the Mad Hatter's Tea Party.

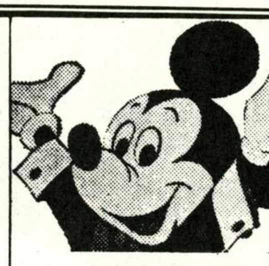
The Prime Minister, Mr Marshall, said the amendment to the Act ensured that if a person wished to stand for Parliament he would not use the name of someone else or a name adopted for the purpose of deceit or confusion.

Asked if this included people who had changed their name by deed poll (this was the case with Mr Mickey Mouse), Mr Marshall said not if there were genuine reasons for the change of name.

He said there was also the case of someone wishing to be nominated under the name of Jesus Christ, a move that would doubtless be offensive to some people.



AUCKLAND, Thursday.—Mickey Mouse is in, Jesus Christ is out.



A confident Mr Kirk (above) easily turned the banter of hecklers against themselves last night when he opened the Labour Party's election campaign in the Opera House in Palmerston North—home of would-be candidate Mickey Mouse.

A few paper darts and, at one stage, a piece of cheese were flung on to the stage, accompanied by raucous interjections and hooters.

Mr Kirk showed a mouse-trap and offered it to his interjectors.

A young man holding a paper mache Mickey Mouse head in one hand, ran down the aisle and flung a pack of cheese at the feet of Mr Kirk. There was a quick scuffle to bundle the young man out of the theatre (left).

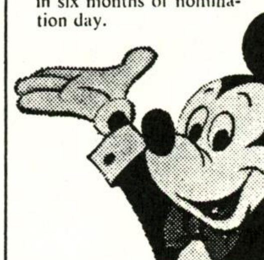
No arrests were made as the interjections were more good-humoured banter than vindictive interruptions.

Later in the evening another young man moved towards the stage, but was quickly seized by police and some members of the audience.

The Mayor of Palmerston North, Mr B. C. G. Elwood, twice had to step to the microphone and warn interjectors he would have to order them removed if they did not behave.

Mr Kirk received one of the biggest bursts of applause when he said he thought it was time motorcycles were taken away from gangs when they caused trouble. He suggested the magistrate should decide if the motorcycle should be sold to compensate for damage done.

MR Mickey Mouse threw cheese at Mr Norman Kirk as he opened the New Zealand Labour Party's election campaign at Palmerston North last night. About 20 supporters chanted, "Free cheese." Mr Mouse (formerly Mr Chris Lawrence) wanted to stand for election under the slogan, "Put a mouse in the House." He was thwarted by a new law barring names which have been changed within six months of nomination day.



MICKEY MOUSE HELD

AUCKLAND, Sunday.—They have lively elections in New Zealand. Mr Mickey Mouse, 20, bearded leader of the Mad Hatter's Tea Party, went to Parliament buildings today and was arrested.

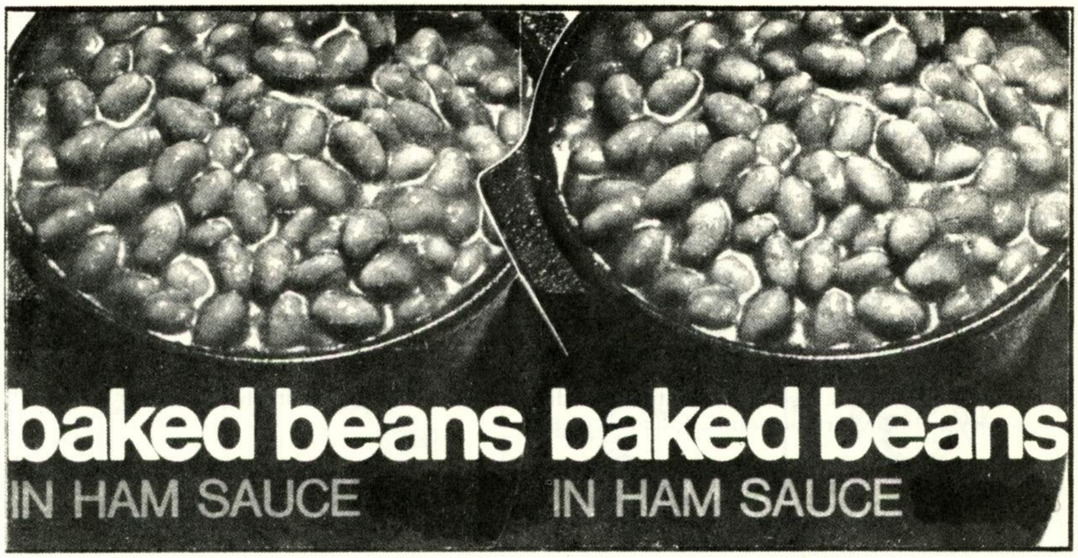
Crackers were let off in the grounds of Parliament buildings, where another group had assembled to protest against a Wellington landlord. Scuffles broke out and several arrests were made.

Later, there was an attempt to halt the car of the Governor-General, Sir Denis Blundell, who was attending a church service near Parliament.

Mama Gritte's Old

3–D

BEANS CAPER



Beans Caper is a visual incongruity. The spectator beholds an 8 ounce overturned can of beans, however, it has apparently spilled out hundreds of ounces - a kind of subliminal impossibility is intended, - a visualization of verbal expression: "spilling the beans", - and refers to Pollock and those who came after, incorporated him, but never got off the floor.

The beans are spilled with formality to re-establish sculpture as event and, as such, is a funk poste mortem on the body politic of formal art.

Dadalamb



Your presence is requested at 5.30 p.m. on the evening of Thursday, 25 July for the performance of

BEANS CAPER

a rib for Marcella Duchamp and the Calgary Caper Club

This performance presents the Hon. Dr. Martin Finlay at the Hague, Mr Ian Hunter at the New Zealand Academy of Fine Arts, and Mr Ian Athfield at large, with a cast of thousands. The lovely Miss Glory will appear in a cameo role and strings will be pulled by members of the National Youth Orchestra.

Yours, from your host for the evening,

Terry Reid.

National Art Gallery
Wellington
New Zealand

"WE GIVE WHAT OTHERS DARE TO TAKE."

Nicholas Spill.

"I DETECT LIFE."

William the Worm.

Global Post Art was founded in the valaise of '74 to communicate and correspond with Artists from around the World. Initial inspiration was injected by Terry Reid, midwife to the Classic 'Inch Art Issue', with Bob Kerr as mail nurse.

Nicholas Spill helped by Louise — Miss Lovely — receive, create and disseminate all Global Globule Correspondences of Global Post Art. William the Worm profires musing from his unknowable presence.

Our corresponding is the desire to give through the Postal System, Art experiences, whether Baghdada, concept pieces, mass printed editions or pata-personal fuselages. This unexplainable feeling coupled with the frenzy of unsealing envelopes gives some presight into the joys of Correspondence Art.

Art Dealers, Galleries, Agents and Critics, including the Mess Media are initially bypassed. Although this is no comment on their intrinsic positive values.

Direct contact of Artist to Artist through Public Postal Systems, simultaneously Universal and Private (usually) is enveloped.

> "Globol as mail foundling sears through language by personeye action and post-process bypassing Media Ogre barriers perpetrated from the selective tedium, inate in any centralised Image Power structure. The hand of the deliverer places — not as past or present but imperative — communication rather than commodity into the arena of self realisation ... the box of all World receivals.
>
> The space in the delivery action as in the flux flow of Time Energy is a movement towards further celebralations and enrichments of Global and individual realities.
>
> William the Worm detects Life through Image Periscopes and Laser requests, zealed projections of multi-imaginations in an open acceptance of meta-individual para-image forces.
>
> Total Immersion Control — Ground Falling — Space Enveloped."

Hopefully Corresponding will grow not in respectibility (using Old World criteria of Art equals Money equals Everything else decadent and/or pleasureable), but New World maturity in achieving an increase in communication between Artists of the World who perpetuate Art realities — theirs, ours and everyones — myths of the DADA tradition, legends of profound insanity and inane profundity, and many more Truths of the Image.



GLOBOL POST ART,
23 COOLIDGE ST,
BROOKLYN,
WELLINGTON, 2,
NEW ZEALAND.

"AFTER ART ... POST ART."

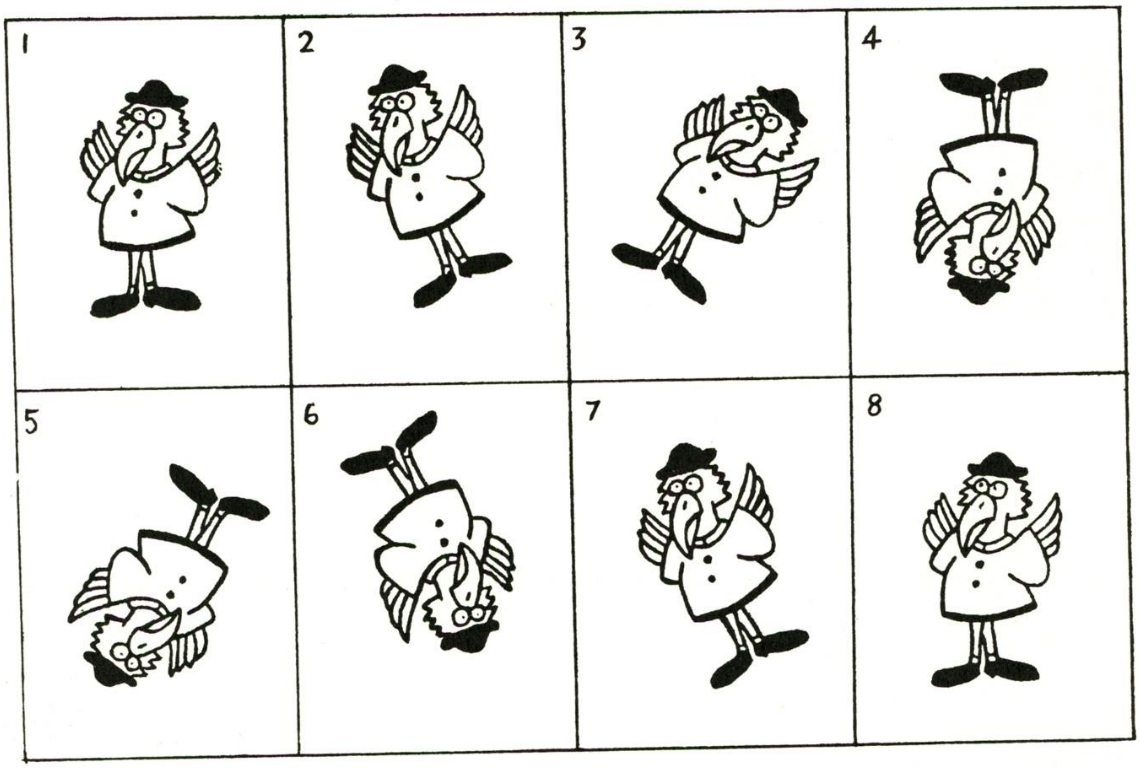
"DON'T DESPOND! CORRESPOND!"

William the Worm Baghdada Private Detectlive

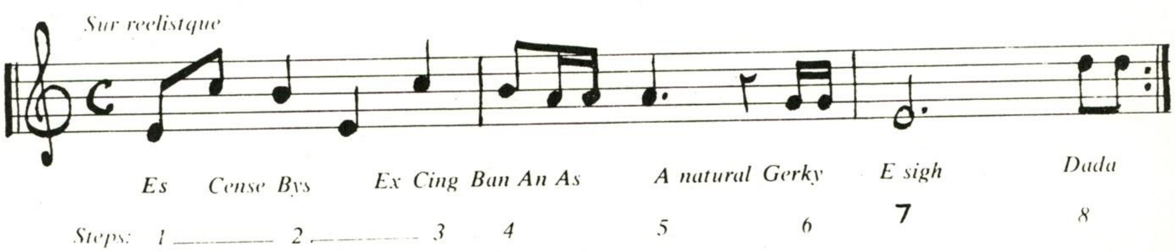
A William the Worm Dancing Lesson
The Coresbirdance Bugs Gum Trot

Find a dance floor covered with fresh goose pimples.

Then dust lightly with crushed bat's scales.
Follow the dance steps keeping strictly to time.



The music to be played on a well drilled Platypus Foot.



Credits: Raygun - for the gum. Louise Lovely - music consultant
Nik Nice - Corespondography. Brice Barker - bats in deep belle fries
Terry Reid de Plume - Platypus billings. A Nicholas Spill idea.

Globol Post Art. 23 Coolidge St. Brooklyn, Wellington. 2. N.Z.

Dear friend,

This is the last event of SPATIAL POEM.
Many thanks for your participation in this series.
Over 400 reports have been contributed up to now.
They represent a really fantastic panorama.
At the beginning of next year all of them will be published in a book, and each participant will receive a copy.

Sincerely yours,

Mieko Shiomi

MIEKO SHIOMI
SAKAGUCHI 1-24-38
SAKURAI MINOO
OSAKA JAPAN



Daddaland / Bill Gaglione
1183 Church st.
San Francisco, CA 94114
USA

SPATIAL POEM NO.9

disappearing event

Notice the natural phenomenon that something is going to disappear – either suddenly or gradually.
Please describe to me it's process in details.
This disappearing event also can be intently performed by yourself.
Reports will be recorded on the world map.

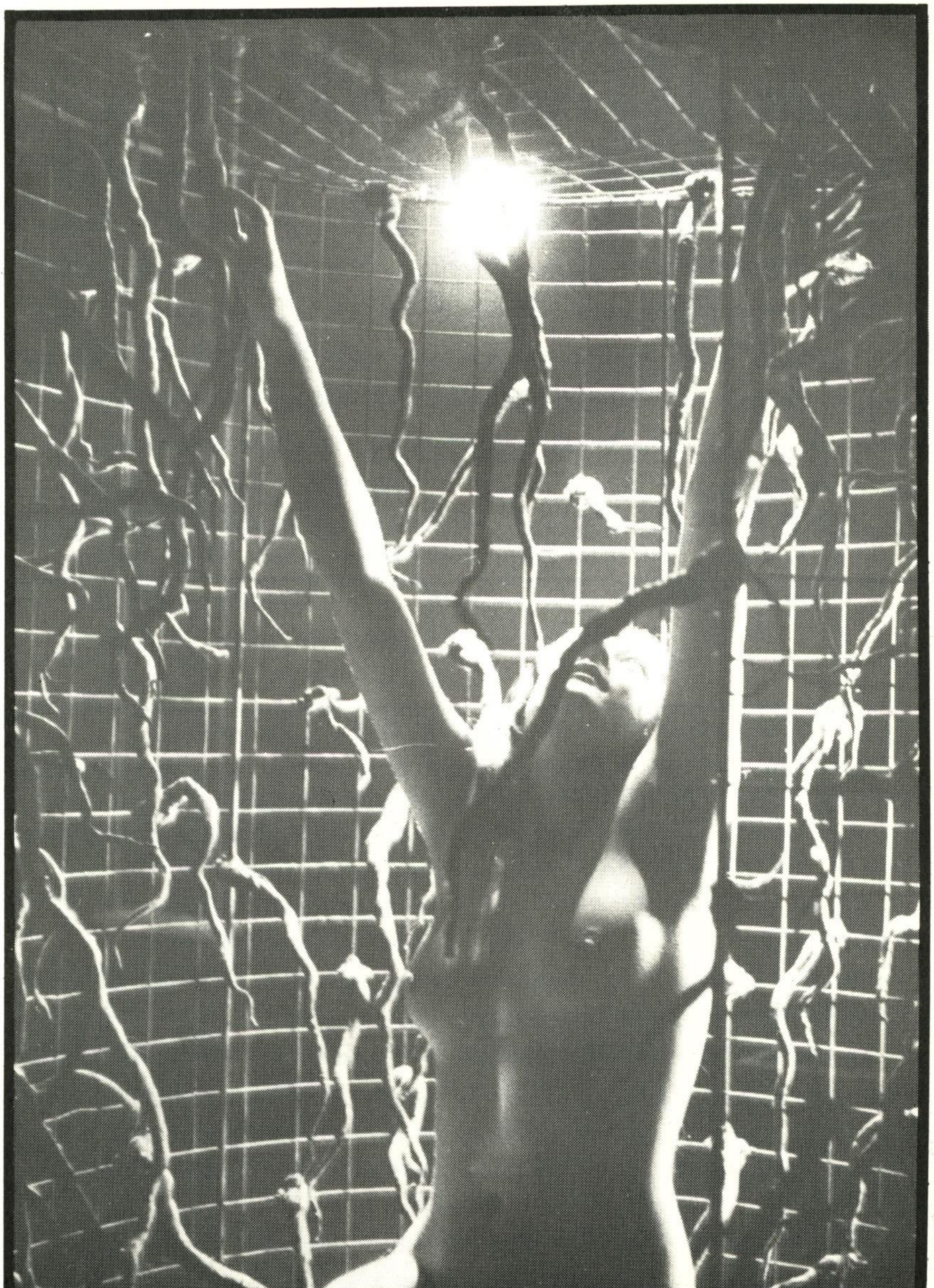
* Performance period June 2 – 22, 1975 July

* Reports should preferably be written in English and within about three hundreds words

* Please add to your report the date and time of this event

mieko shiomi
sakaguchi 1–24–38
sakurai, minoo
osaka, Japan





9:12:74

ROBIN CROZIER
5B TUNSTALL VALE
SUNDERLAND
SR2 7HP
ENGLAND.

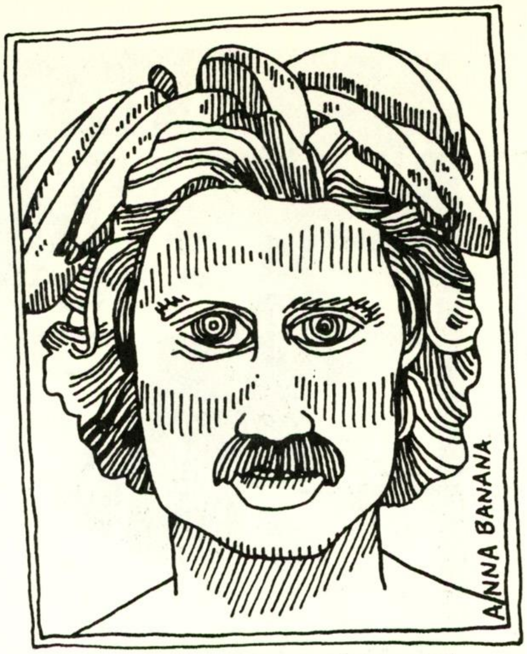
Dear Bill Gaglione

yes, I still want portraits of Robin Crozier and would greatly appreciate one from yourself – have just received one from Anna Banana – very fruity! The portrait shows opens here on January 17th – which also just happens to be Arts Birthday and Robert Filliou's too, so please send your portrait as soon as possible. I am making a book from portraits received so far to send to all contributors. Best wishes. Robin Crozier.

SOME CONTRIBUTORS TO PORTRAIT OF ROBIN CROZIER

KLAUS GROH. CLEMENTE PADIN. DAVI DET HOMPSON. ALBERT M. FINE. JIRI VALOCH. JIRI KOCMAN. PHIL CATERINO. GREGG PUCHALSKI. DORA MAURER. BERNARD HEIDSIECK. ROBERT FILLIOU. ENDRE TOT. DAVID MAYOR. BEN VAUTIER. EDGARDO ANTONIO VIGO. HORACIO ZABALA. RICHARD HAMILTON. DICK HIGGINS. IDA BIARD. HANSJORG MAYER. HERVE FISCHER. ALISON KNOWLES. JOHN FURNIVAL. RAY JOHNSON. HANS SOHM. GEORGE BRECHT. KEN FRIEDMAN. TOM OCKERSE. LUCIANO ORI. JANOS URBAN. H-W. KALKMANN. HENRI CHOPIN. G. J. DE ROOK. ANDRZEJ PARTUM MIROLJUB TODOROVIC. JOCHEN GERZ. NICHOLAS ZURBRUGG. TAKAKO SAITO. GABOR ATTALAI. ERIC ANDERSEN. LASZLO BEKE MIEKO SHIOMI. DOM SYLVESTER HOUEDARD. ANNA BANANA.

there are now 105 contributors up to 9:12:74.



ROBIN CROZIER
GOES BANANAS

other artists who also sent portraits to Robin Crozier and who were included in the portrait exhibition at Sunderland from January 17th to February 9th 1975 but whose worked arrived too late for this book.

PATRICK LUCCHINI. C.H.
RENKO. C.H.
BOB COBBING. U.K.
PATRICIA THELIN. C.H.
BRIAN BUCZAK. U.S.A.
BARRY McCALLION. U.S.A.
MELVIN PERCIVAL. U.K.
ALLEN FISHER. U.K.
GERARD HEMSWORTH. U.K.
BILL GAGLIONE. U.S.A.
JEAN FRANCOIS BORY. FRANCE
GERALD MINKOFF. C.H.
MURIEL OLESEN. C.H.
IMRE BAK. HUNGARY.
THOMAS NIGGL. W.GERMANY.
NATALIA LACH-LACHOWICZ. POLAND
ROGER D'HONDT. BELGIUM
YOCHEVED WEINFELD. ISRAEL
WILLIAM VARLEY. U.K.
FOURPLAY. CLIVE HOWARD. ANDREW DOUGLAS. SIMON ANDERSON. DEREK FAULKNER. U.K.
JOHN DEE. U.K.

ADOLF HITLER MEMORIAL FUND



ADOLF HITLER is the most famous man in the world. There is nobody who has not heard of him.

Perhaps for this reason, commemoration of the man through the medium of postcards was superfluous. However, the Commemorative Event scheduled for May 1975 at the Gallery of Ugo Carrega in Milan was cruelly cancelled after nearly a year's preparation. Ugo Carrega wishes the world to know that he is not a fascist.

The following Mailartists responded by sending their work to Milan:

BiLL GagliOne USA
jOHn DOWD USA
Dr AL ACkerMAN USA
iRene DOGmAtic USA
Laurel V McElwain USA
An AdMiRer

One Mailartist who contributed a beautiful postcard, later withdrew from the Event.

The following Mailartists sent contributions which never arrived:

AUggie USA
ArtUr CAws CANADA

A postman in Texas made serious enquiries about joining the

ADOLF Hitler fan CluB

The most interesting historical figure of the 20th century happens to be a Bad Man and that fact is not my fault.

PAULINE SMITH

FLUXSHOE

BEAU GESTE PRESS . Langford Court South . Clyst Hydon . Cullompton . Devon . Telephone Plymtree (08847) 340

Blackburn Museum
18 July 1973

dear sir

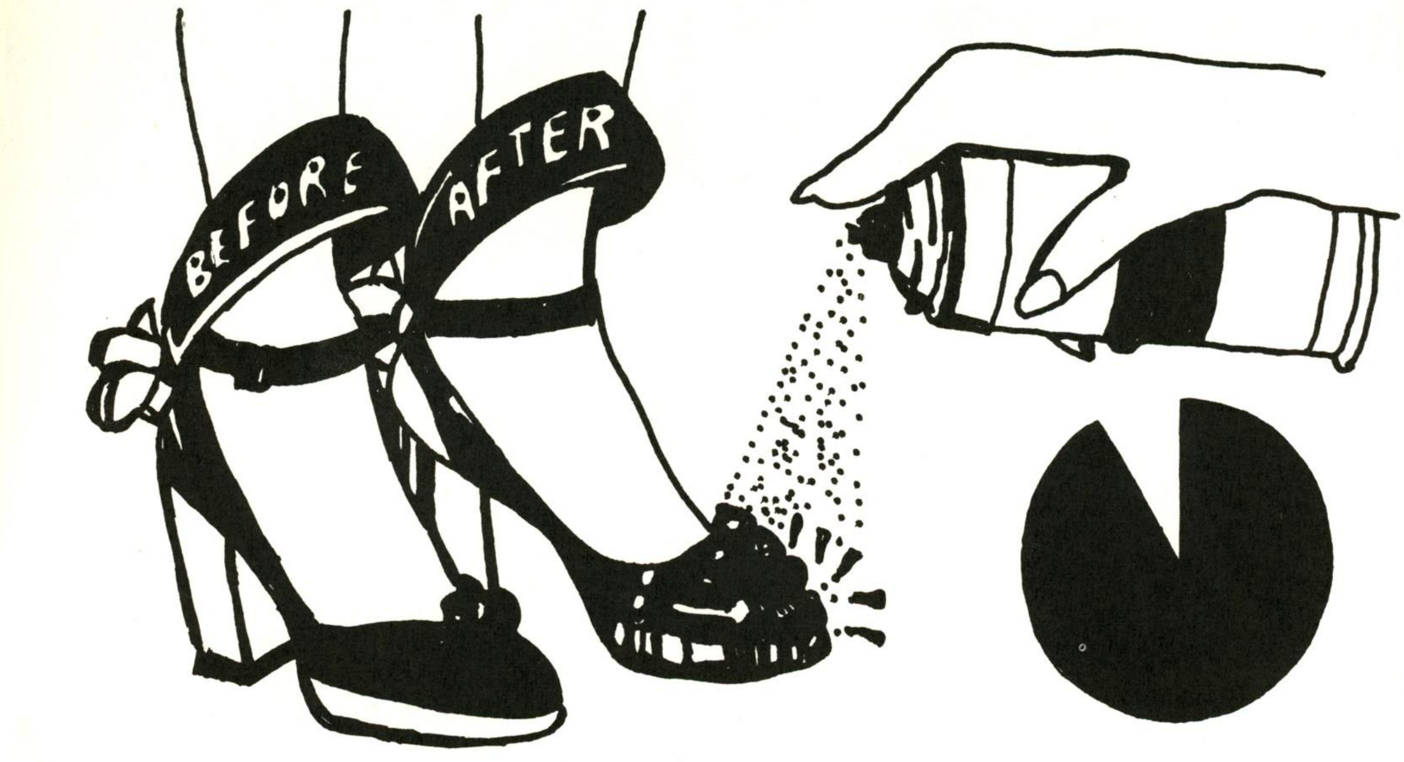
i would beg to disagree with your recent pronouncement concerning lepers and those mysterious and ever-enigmatic entities entitlted 'dadaist'.

i delcare, in all sincerity, and with humble and profound misgivings on all counts, an ultimate sense of doubt, and honoroubal despair in the face of enemy attack, as well as occasional cold feet in the night, that:

> a dadaist resembles nothing so much as the back end of a soda siphon conjoined in bliss with a giraffe's tail feather by means of an elephant hair bracelet enclosing the most noble of all gallstones, and in conjunction with all seasons of the moon at once, emitting noxious vapours by night and benign lavendar-scented socks by day, and containing some of the highly distilled essence of volatile salts of etheric substance often found hiding coyly behind pebbles in the miniature mountains of the gobi desert, also to be seen not infrequently in the neighbourhood of san francisco, that monstrous sea of debilitated decadence and police xxxxxxx unctious ubilicae upon the west coast of the united states of antarctica.

with all due respect once again i delcare myself your humble and ever-farting servant

dungbung



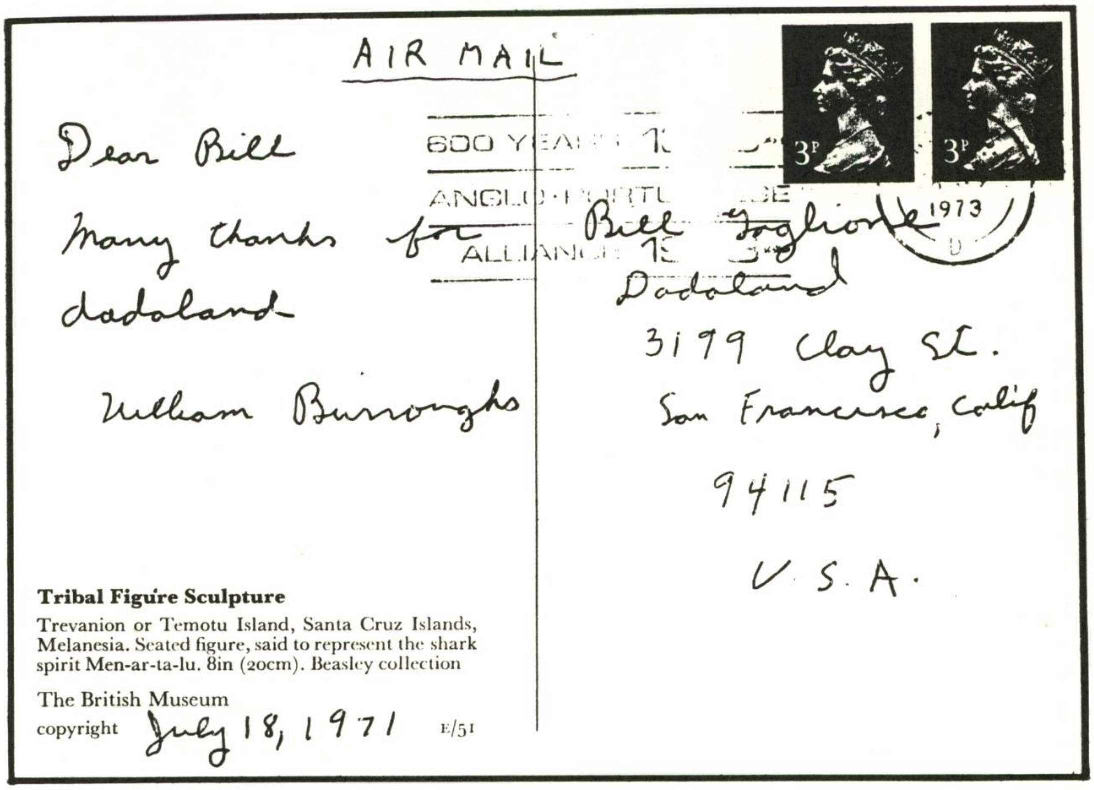
(A 'Non-Image' is defined as being the visual/pictorial equivalent of a non-event: but that definition isn't quite precise - what fits and doesn't is ultimately instinctive. (If you come across anything that might (fit) I'd like to see it.))

Another bit of absolutely fascinating news is that Genesis P?O sent, the other day, ann AMAZING bit of ARTWORK by the BIGGEST STAR in the business - COUMHERO RAY JOHNSON himself, NO LESS. Or is it a blue meanie fake? Well, here it actually is:





Also (he's nothing if not prolific is our Gen) another almost identical bit the other other day, which was boringly redirected direct. Maybe the above will reach Colin Naylor eventually? (He, as you probably know, is editor of British magazine 'Art and Artists' (which, though its format couldn't be straighter, has shown sympathy towards good things (as recent article on Canadada scene indicated)) - so he'd appreciate news from you and Daddaland andothers, I guess ... who knows, eventually the magazine may, if enough and suitably bombarded, be encouraged towards printed forms that express the con t e n t.


AIR MAIL

Dear Bill

Many thanks for dadaland

William Burroughs

Bill Togliore
Dadaland
3199 Clay St.
San Francisco, Calif
94115
U.S.A.

600 YEARS ... ANGLO-PORTU...ESE ALLIANCE 13...
1973

3p 3p

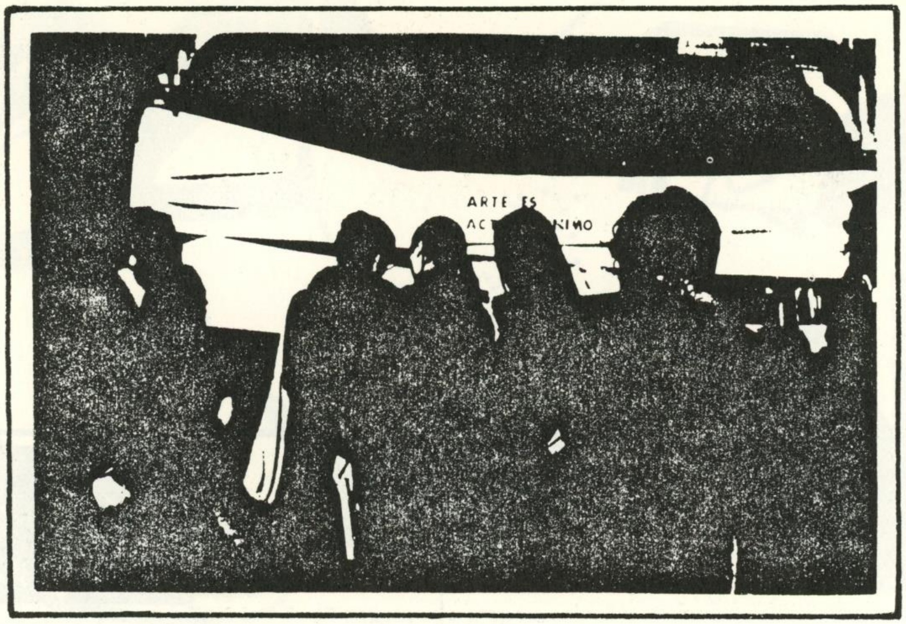
Tribal Figure Sculpture

Trevanion or Temotu Island, Santa Cruz Islands, Melanesia. Seated figure, said to represent the shark spirit Men-ar-ta-lu. 8in (20cm). Beasley collection

The British Museum

copyright July 18, 1971 E/51

original inédito *of PERDURBA to VILE II*



art in the street doesn't sell art but makes possible it on established schemes, without tryng by itself to create new schemes to establish.

art in the street is an autogestion project of the art by anyone and in any moment and anywhere and without any reason, but that of it's own experience.

you are invite to participate in the cocumental show "ART IN THE SREET", to celebrate the / forthcoming april 19th up to may 8th at Canoorga gallery in madrid.
send your works (pamphlets, photos, diapositives, videos, films, actions, etc.) before april 19th.
if you wish your works to be returned, we'll do that way.
organización: santiago mercado and m.h. de ossorno

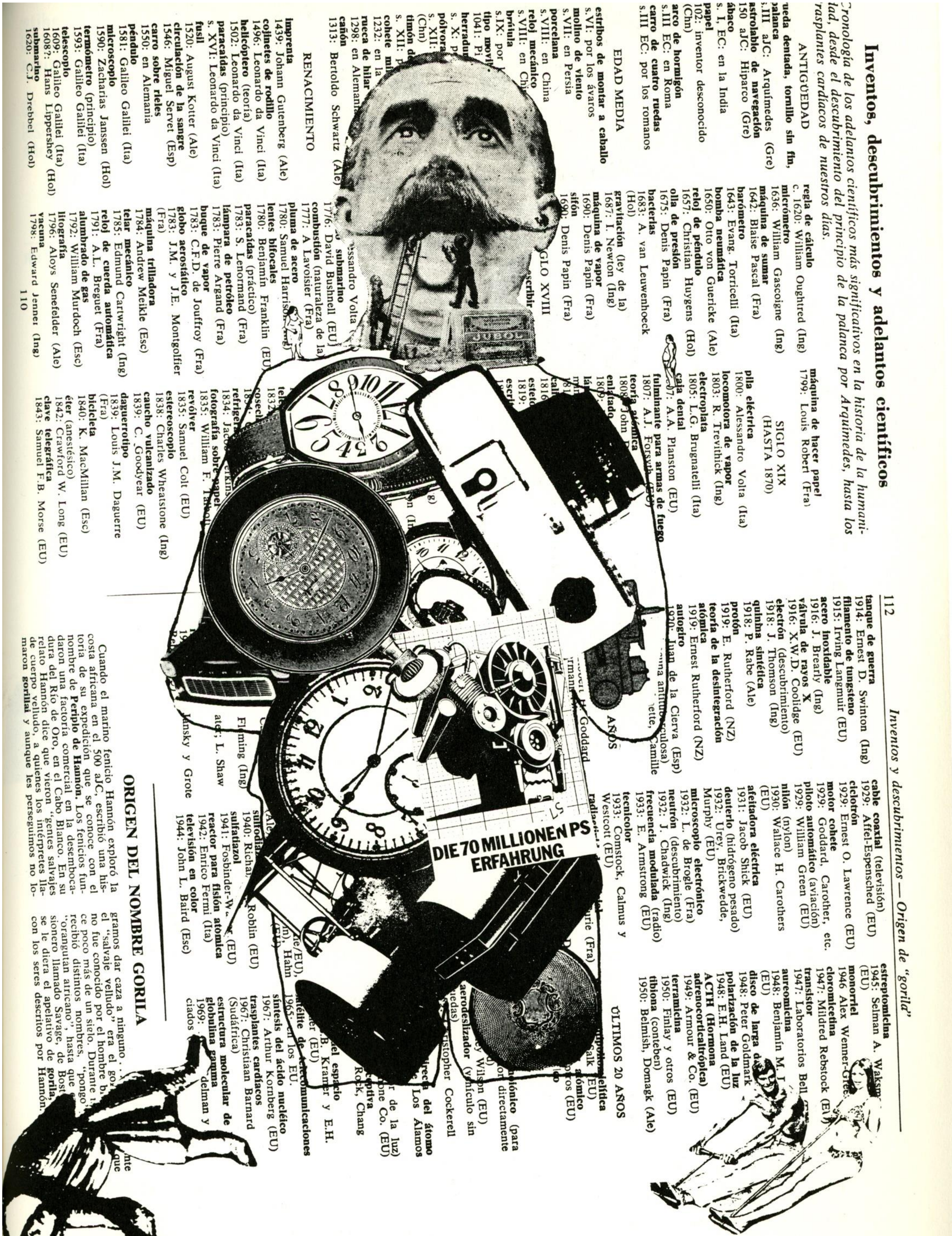
m. h. de ossorno

PONGA EL Nº DIST
POSTA EN LAS CAR
MADRID SEVILLA
VALENCIA

PR SOS
AIR MAIL



BILL GAGLIONE
1183 Church Street
SAN FRANCISCO Cal 94115
USA


Inventos, descubrimientos y adelantos científicos
Cronología de los adelantos científicos más significativos en la historia de la humanidad, desde el descubrimiento del principio de la palanca por Arquímedes, hasta los trasplantes cardíacos de nuestros días.
ANTIGÜEDAD
EDAD MEDIA
RENACIMIENTO
SIGLO XIX (HASTA 1870)
Inventos y descubrimientos — Origen de "gorila"
ÚLTIMOS 20 AÑOS
ORIGEN DEL NOMBRE GORILA
Cuando el marino fenicio Hannón exploró la costa africana en el 500 aJC, escribió una historia de su expedición que se conoce con el nombre de Periplo de Hannón.
DIE 70 MILLIONEN PS ERFAHRUNG

orgon

edita:
ricardo cristóbal
y sus amigos

coslada, 26
madrid (28)
españa

arte experimental experimental art art experimentel arte esperimentale kunst experim



for the american j. kosuth, art is a proposal made within the context of art as a commentary on art.

i start from the premise that art is the documentation of art, so that is not necessary for this to involve the spectator in objective proposals since these are linguistic in nature. while renouncing traditional formal investigation on the work of art as an object, it offers innumerable forms of concretion: projects, texts, photographs, recordings, etc. which constitute the documentation of art, and which will be the final definition of art.

a reshuffling of the documentation of art exists which is more important than publications: postal communication among artists which i call the "postal museum of contemporary art".

from this interchange of correspondence and information, "orgón" is born, which is not an art magazine in the literal sense, but rather an authentic dossier of documentation.

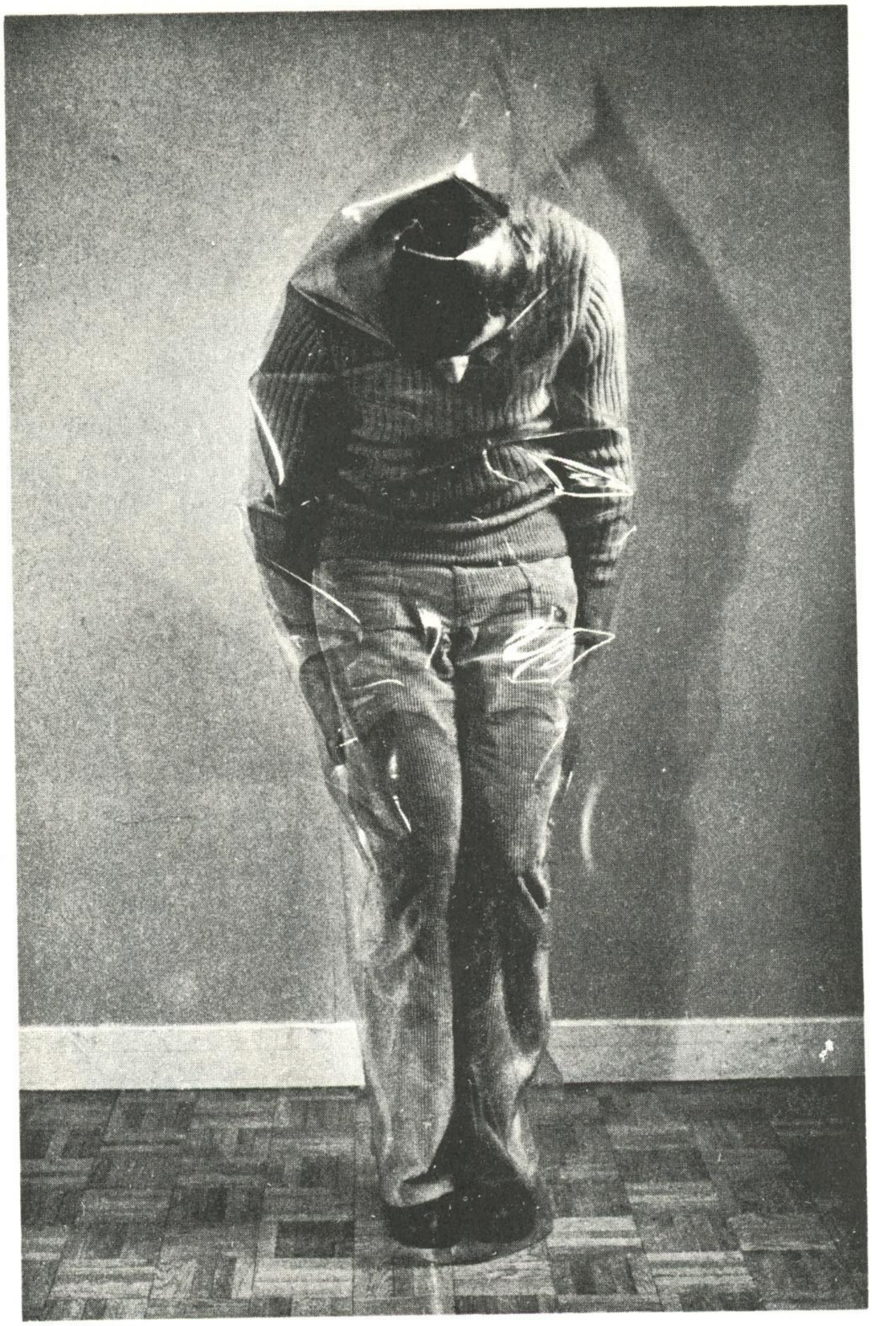
ricardo cristóbal

WHISPERED ART HISTORY

IT ALL STARTED A 17TH OF JANUARY, ONE MILLION YEARS AGO.
A MAN TOOK A DRY SPONGE AND DROPPED IT INTO A BUCKET FULL OF WATER.
WHO THAT MAN WAS IS NOT IMPORTANT.
HE IS DEAD, BUT ART IS ALIVE.
I MEAN, LET'S KEEP NAMES OUT OF THIS.
AS I WAS SAYING, AT ABOUT 10 O'CLOCK, A 17TH OF JANUARY, ONE MILLION YEARS AGO, A MAN SAT ALONE BY THE SIDE OF A RUNNING STREAM.
HE THOUGHT TO HIMSELF:
WHERE DO STREAMS RUN TO, AND WHY?
MEANING WHY DO THEY RUN.
OR WHY DO THEY RUN WHERE THEY RUN.
THAT SORT OF THING.
PERSONALLY, ONCE I OBSERVED A BAKER AT WORK.
THEN A BLACKSMITH AND A SHOEMAKER.
AT WORK.
AND I NOTICED THAT THE USE OF WATER WAS ESSENTIAL TO THEIR WORK.
BUT PERHAPS WHAT I HAVE NOTICED IS NOT IMPORTANT.

ANYWAY THE 17TH GOES INTO THE 18TH
THEN THE 19TH THEN THE 20TH
THE 21ST THE 22D THE 23D THE 24TH THE 25TH THE 26TH THE 27TH
THE 28TH THE 29TH THE 30TH THE
31ST.
OF JANUARY.
THUS TIME GOES BY.

ROBERT FILLIOU



LE CONDITIONNEMENT DANS LA SECONDE MOITIE DU XXe SIECLE

TRAVAUX SOCIO-CRITIQUES - HERVÉ FISCHER -
HYGIÈNE DE L'ART

Action sous chlorure de vinyle 1972
Envoi postal à l'occasion du Ier janvier 1975 -

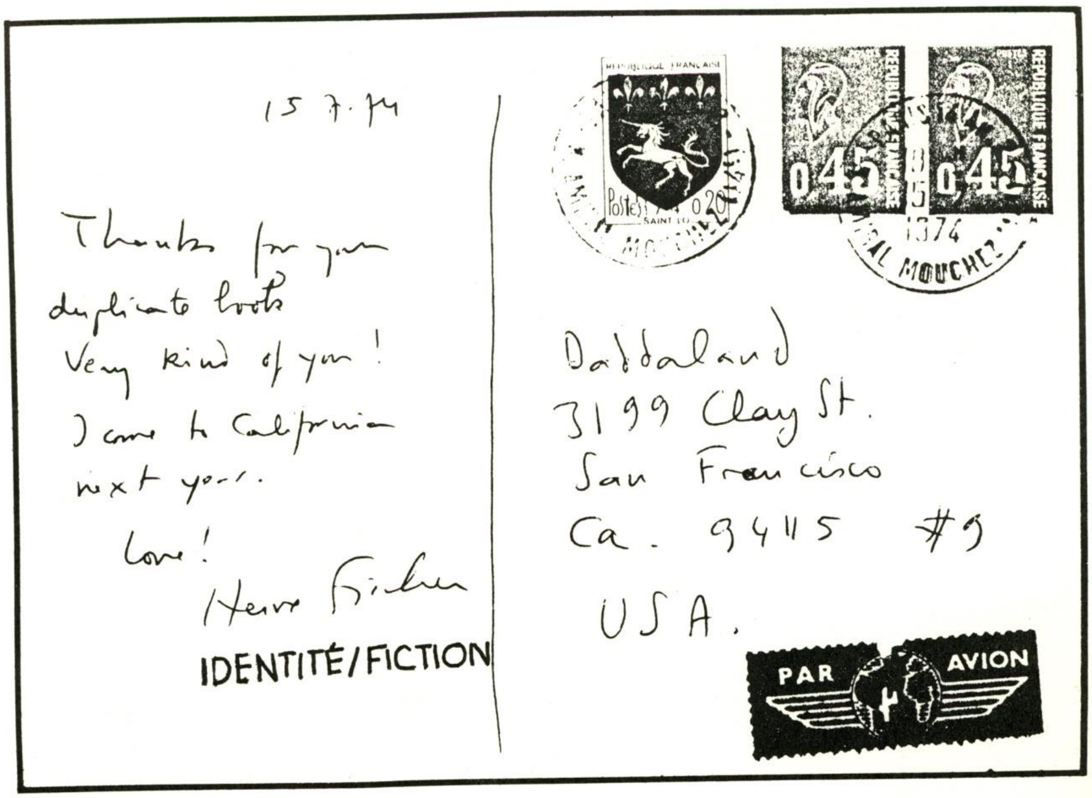
MUSEE DES ARTS DECORATIFS

107, rue de Rivoli - Paris-1er

HYGIENE DU MUSEE

(campagne prophylactique 1972 - Hervé FISCHER)

Par hygiène de l'art, le musée sera fermé durant tout le mois de décembre. Fermeture le Vendredi 1er décembre de 18 h. à 22 h.



BERNARD AMIARD (1948 France)

INTERNATIONALE KUNST AKADEMIE / ATELIER EMILIO VEDOVA / SALZBURG
ECOLE NATIONALE DES ARTS DÉCORATIFS / PARIS
UNIVERSITÉ PARIS VIII

EXPOSITIONS / MANIFESTATIONS

INDIVIDUELLES :

1970 GALERIE STAMPA / BASEL / SUISSE
1970 GALERIE IMPACT / LAUSANNE /

GROUPES :

1971 7°EME BIENNALE DE PARIS
1971 - INFORMATION - YELLOW GALLERY / LIÈGE / BELGIQUE
1972 - GRANDS ET JEUNES - GRAND PALAIS / PARIS
1972 - LIVING ARCHIVES - GALERIE FOKSAL / VARSOVIE / POLOGNE
1972 - ATTENTION - GALERIE IMPACT / LAUSANNE / SUISSE (HANS WERNER KALKMANN)
1972 - A.R.T. - / CENT ADM OF ART ENVIRONMENT DEFENCE / BAD SALZDEFURTH / W. GERM.
1972 - ACTION - /ISRAEL (ERNER DORV)
1972 - ART AND IDEA / NEW REFORM GALLERY / AALST/ BELGIQUE
1973 - INTERNATIONAL CYCLOPEDIA OF PLANS AND OCCURENCES - / ANDERSON GALLERY- RICHMOND / VIRGINIA / U.S.A. (D.D. HOMPSON)
1973 - OMAHA FLOW SYSTEM - / OMAHA JOSLYN ART MUSEUM / OMAHA / NEBRASKA / U.S.A. (KEN FRIEDMAN)
1973 - ART CENTER OF CONTEMPORARY ART / TOKYO / JAPAN
1973 - - IMAGE BANK - / TRAJECTOIRES ; CANADA 73 / A.R.C. MUSÉE D'ART MODERNE / PARIS
1973 - 8° BIENNALE DE PARIS / MUSÉE D'ART MODERNE / PARIS

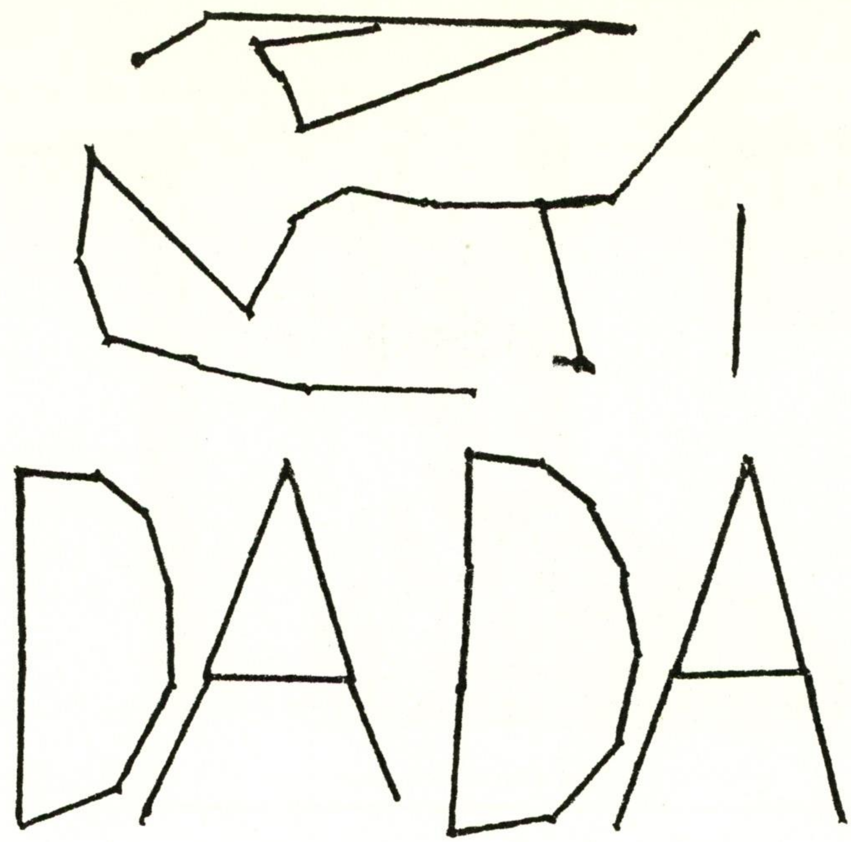
1974 - FLASH ART EXHIBITION - / COLOGNE, DUSSELDORF ETC ... / WEST GERMANY
1974 - ART ET COMMUNICATION MARGINALE- / INSTITUT DE L'ENVIRONNEMENT / PARIS (H. FISHER)
1975 - A PICTORIAL HISTORY OF THE WORLD- / KANSAS CITY ART INSTITUTE / U.S.A.
1975 - OPEN ENCOUNTER ON VIDEO - / EXPOSITION C.A.Y.C. / ESPACE CARDIN / PARIS

BIBLIOGRAPHIE (PRESSE / CATALOGUES / LIVRES) :

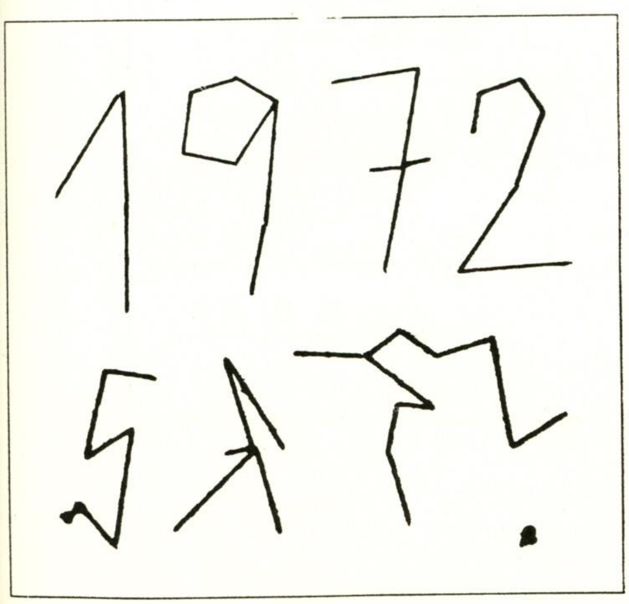
1970 NATIONAL ZEITUNG / BASEL/ SUISSE ("BASLER AUSSTELLUNGEN " SEPT)
1971 CHRONIQUES DE L'ART VIVANT / PARIS ("ENVOIS POSTAUX, NOUVELLE FORME ARTISTIQUE " PAR J.M. POINSOT, MARS)
1971 CATALOGUE 7° BIENNALE DE PARIS, OCT.
1971 L'HUMIDITÉ / PARIS : (" ART PAR CORRESPONDANCE " OCT)
1971 "MAIL-ART, COMMUNICATION A DISTANCE, CONCEPT" LIVRE PAR J.M POINSOT, NOV (CEDIC)
1972 CATALOGUE "GRANDS ET JEUNES" / PARIS; MARS
1973 CATALOGUE - INTERNATIONAL CYLOPEDIA OF PLANS AND OCCURENCES - /ANDERSON GALLERY RICHMOND / VIRGINIA / USA , JUIN
1973 CATALOGUE 8° BIENNALE DE PARIS, SEPT.
1973 FILE MAGAZINE / TORONTO / CANADADA /SEPT
1974 FILE MAGAZINE / TORONTO / CANADADA /FEV
1974 ART COMMUNICATION MARGINALE LIVRE PAR H.FISHER / PARIS / (BALLAND)
1975 CATALOGUE " PICTORIAL HISTORY OF THE WORLD" KANSAS CITY / U.S.A
1975 CATALOGUE C.A.Y.C EXPOSITION AMÉRIQUE LATINE /ESPACE CARDIN / PARIS

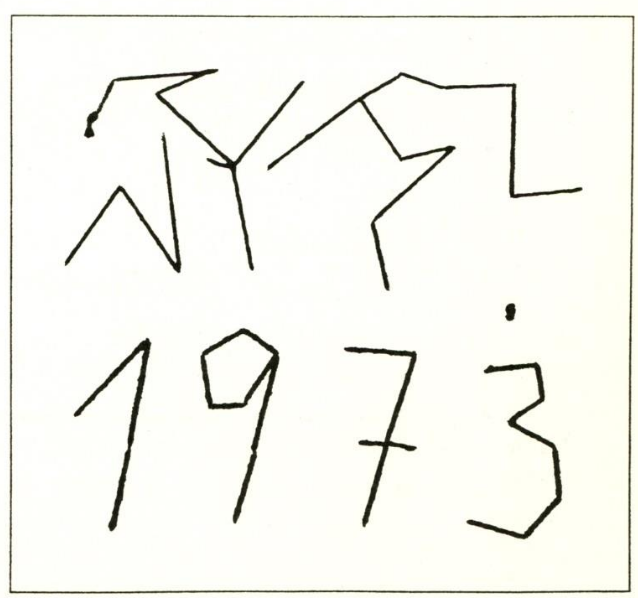
FILMOGRAPHIE

1973 " JOHN CAGE PIECE " (FILM 16 MM NOIR ET BLANC / 12 MN)
1974 " JOHN CAGE PIECE " (2) (VIDEO TAPE)

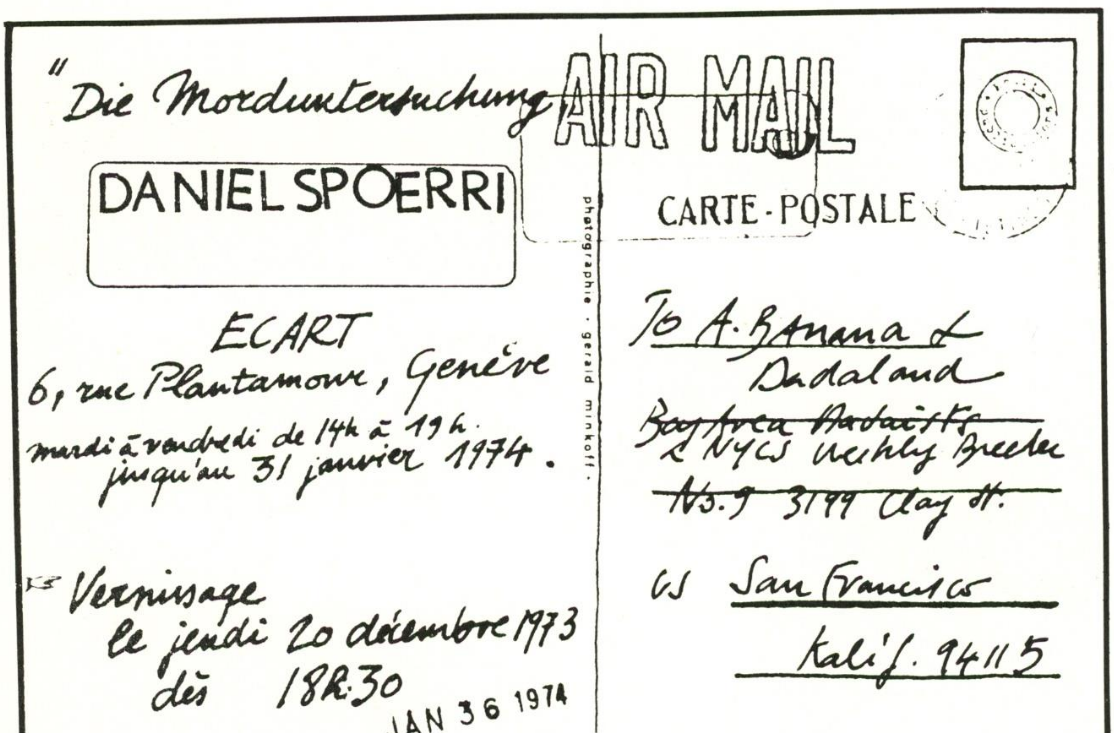


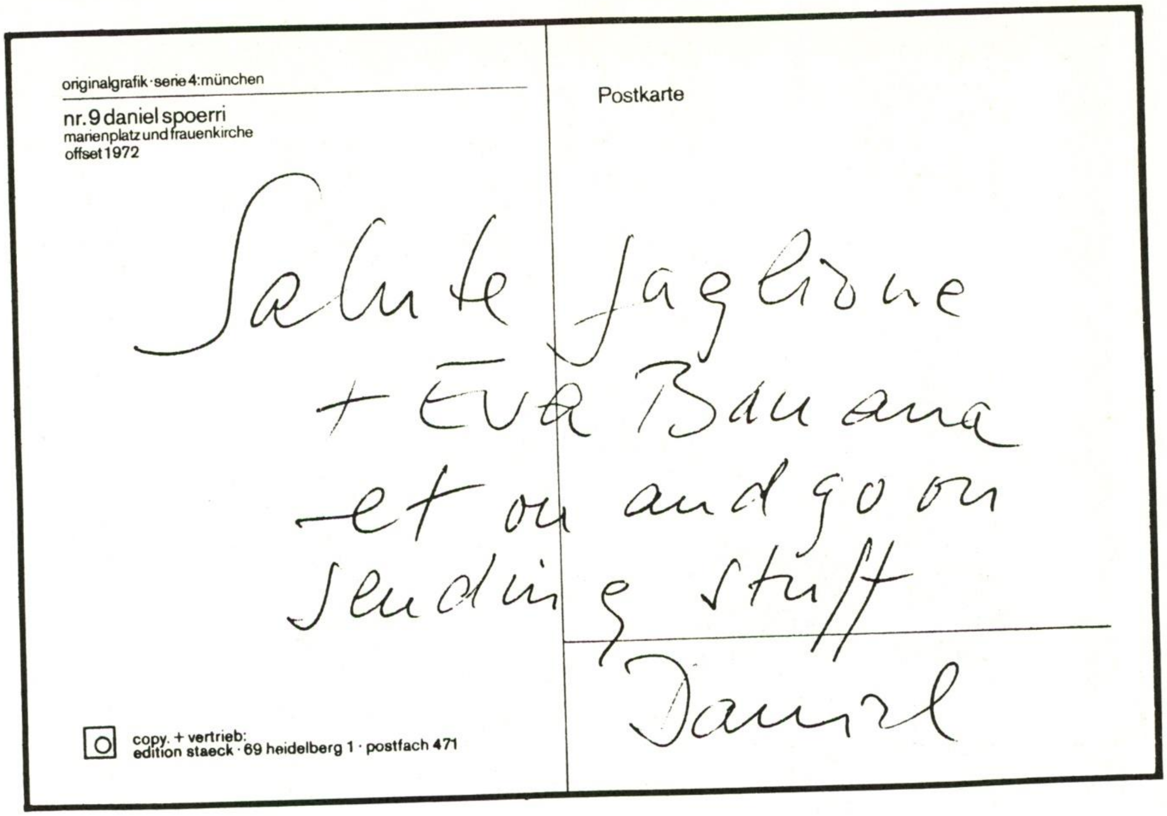
I do them myself because I really enjoy embroidering sheets;
it is very soothing and relaxing; a type of concentration and meditation. Some times I listen to music and often I think of nothing.






Daniel Spoerri


"Die Morduntersuchung
AIR MAIL
DANIEL SPOERRI
CARTE - POSTALE
photographie · gerald minkoff ·
ECART
6, rue Plantamour, Genève
mardi à vendredi de 14h à 19h.
jusqu'au 31 janvier 1974.
Vernissage
le jeudi 20 décembre 1973
dès 18h30
JAN 36 1974
To A. Banana &
Dadaland
Bay Area Dadaists
& NYCS Weekly Breeder
No. 9 3199 Clay st.
US San Francisco
Kalif. 94115



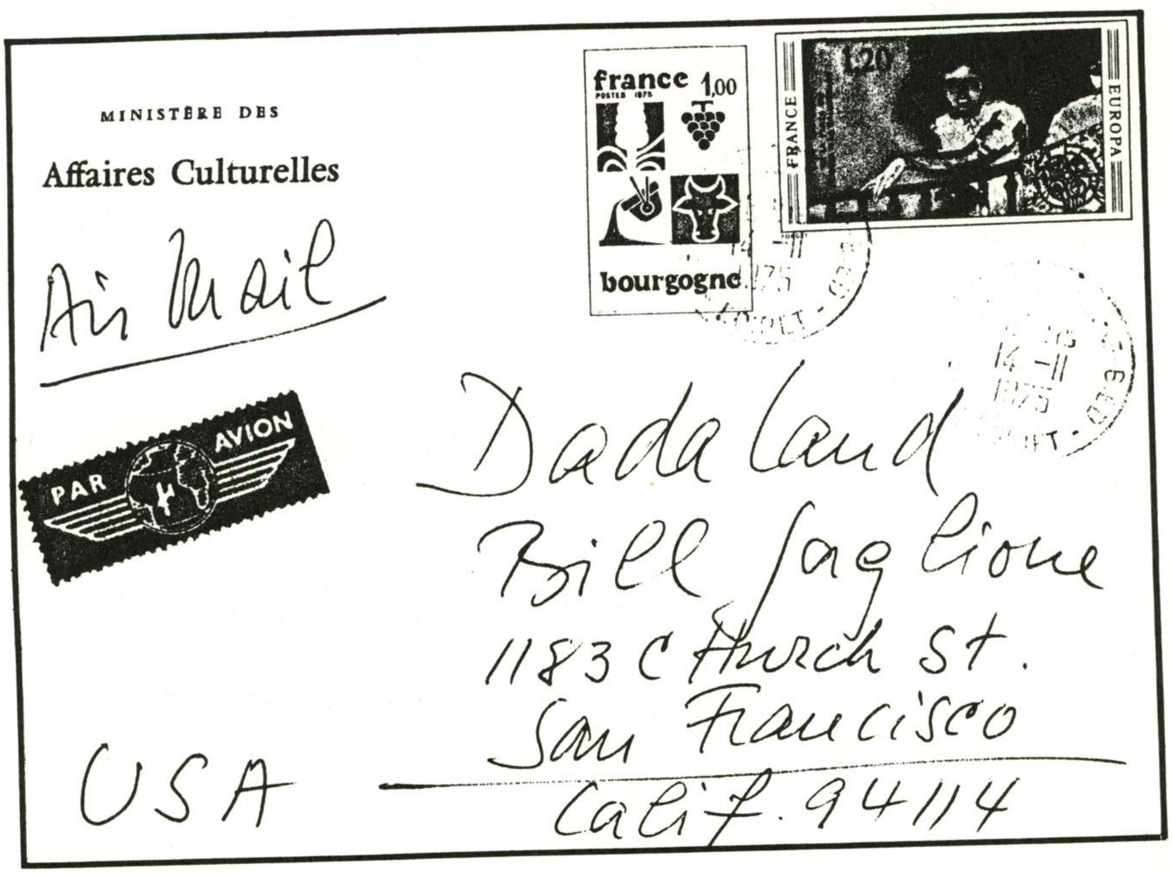
originalgrafik·serie 4:münchen

nr.9 daniel spoerri
marienplatz und frauenkirche
offset 1972

Postkarte

Salute Jaglione
+ Eva Banana
et on and go on
sending stuff
Daniel

copy. + vertrieb:
edition staeck · 69 heidelberg 1 · postfach 471



MINISTÈRE DES

Affaires Culturelles

Air Mail

PAR AVION

france 1,00
POSTES 1975
bourgogne

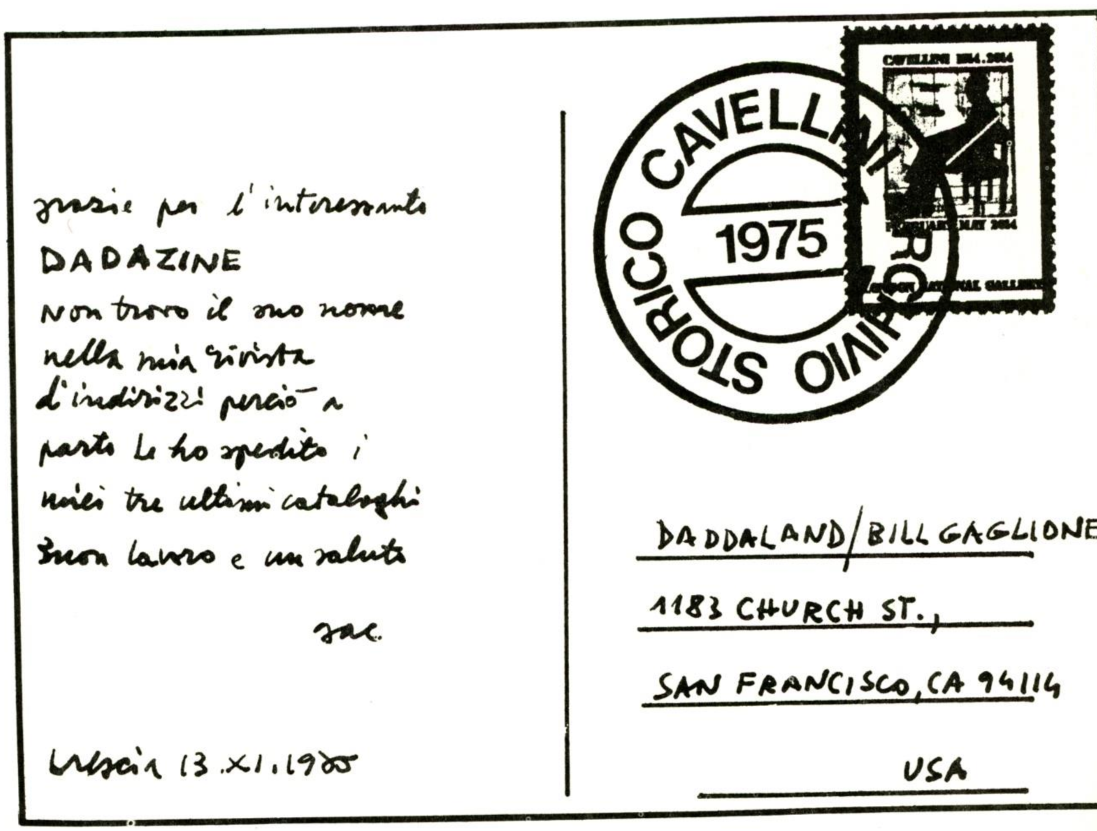
1,20
FRANCE
EUROPA

Dadaland
Bill Jaglione
1183 Church St.
San Francisco
Calif. 94114
USA



Issuance of another set of artistic postage stamps. It has been said concerning the posters for my centenary that I am presumptuous. I don't know a modest artist. (Do modest men exist?). Perhaps I'm ambitious. In the art jungle it is absolutely necessary to defend oneself, so I go on historicizing myself. I am also getting ready a set of frontispieces for the monographs which personages of all times, from Adam to contemporary historians, have deemed to judge in speaking of my painting: because the work of Cavellininhas always been spoken and written about, since the birth of the world.


CAVELLINI 1914-2014
ACHILLE CAVELLINI GUGLIELMO
VENEZIA·PALAZZO DUCALE
CAVELLINI
1914-2014
7 SETTEMBRE·27 OTTOBRE


grazie per l'interessante
DADAZINE
Non trovo il suo nome
nella mia rivista
d'indirizzi perciò a
parte Le ho spedito i
miei tre ultimi cataloghi
buon lavoro e un saluto
gac.
Brescia 13.XI.1985
CAVELLINI 1914-2014
1975
ARCHIVIO STORICO CAVELLINI
DADDALAND/BILL GAGLIONE
1183 CHURCH ST.,
SAN FRANCISCO, CA 94114
USA

Schwarz, galleria d'arte
Via Gesù, 17 - Telef. (02) 709-024 - 780261
Dadaschwarz - Milano
20121 - Milano

Milano October 2, 1974

Banana Productions
1183 Church Street
San Francisco, Cal., 94114

Dear Anna Banana,

Thank you for the material you have sent (ed) me concerning your show. I like the idea of it, endorse it all heartily, and will exhibit the mail in connection with it I will be getting and send you a photograph of the exhibit.

I love bananas.

Arturo

(Arturo Schwarz)

C/C Postale Milano N. 3/28803 - C.C.I.A. Milano N. 449977 - N. Mec. Esp. M/997596

ARTURO SCHWARZ
VIA GESÙ, 17 - TEL. (02) 70.90.24
20121 MILANO

Milan, April 6, 1976

Anna Banana
1183 Church Street
San Francisco, Calif. 94114

Dear Anna,

I have received today your postcard announcing the Futurist Sintesi and I would like you to know that receiving this postcard today is a very beautiful case of "hasard objectif" (to use Breton's term) or synchronist event (to use the Junghian terminology).

I had lunch today, at my home, with Bino Sanminiatelli whom, as you may know, has been a protagonist of the Italian Dada movement. I taped a long interview with him and at a certain moment he asked me: "Do you have any news of Ginna and Corra?" He then added: "You know, Corra was not his name, his name was Corradini and it is Marinetti who had suggested that the "dini" be dropped from his name because Corra means "to run" and the name was more futuristic."

I had never heard of Ginna and Corra and, an hour after I left Sanminiatelli I drove to my office and found the postcard concerning Ginna and Corra.

I shall also mention that I had never met Sanminiatelli before today noon. Please convey this letter to Ginna and Corra and tell them that, I think, Bino Sanminiatelly would be delighted to hear from them (and I too). Here is Bino Sanminiatelli's address:

Ill. N.H. Conte
Bino Sanminiatelli
Fattorie di Vigna Maggio
Chianti (Siena)

Warm personal regards.

A. Schwarz

(Arturo Schwarz)

Vignamaggio
50022 Greve
(Firenze)

Dear Mrs Anna Banana,

thank you for the very interesting documentation of BANANA PRODUCTION you sent me, as I am an old futurist and dadaist. Now ... no more, but I am still interested on the old futurism and Dadaism of my friend Marinetti and Tzara. I founded with Prampolini the magazine NOI in 1917. So, you see, I am very old

With my best regards
Yours
Bino Sanminiatelli

flash art

international review of arts
Editor Giancarlo Politi

Daddaband
C/O Daddaland
3I99 Clay Street
San Francisco/ Ca 94II5

Milan, November 73, I5th

Dear Friends,

We are very pleasing to receive your letters, cards,editions, papers etc...................etc.;;.

They are very good, amusing and strange. We would to publish on Flash Art TWO or THREE PAGES by you. Is it possible?

From january we shall change the sizes. So, if you are interested, you would prepare a work referring to the following sizes: cm 22,5 x cm 3I,2.

Unfortunately we have no time to page your material, so we would you do. We hope you are interested in our proposal.

Please let us know something about this matter as soon as posible.

Yours faithfully

Flash Art

Giancarlo Politi
Giancarlo Politi
The publisher

P.S. I enclose a specimen of the sizes.

6 viale Piave - 20129 Milano (Italy) (02) 782203






URS LÜTHI
Sihlhallenstr. 7
8004 Zürich
Tel. 23 23 68
LUFTPOST
PAR AVION VIA AEREA
2.50
ZUG
HELVETIA 2.50
ZÜRICH 26
-3.1.75-17
8026
Daddaland
3199 clay street
San Francisco Ca. 94115
USA

27.1.72

dear friend,
thank you for your new printed matter.
i make the prints and stampeds in the friedmanwerk-box
.the boxes are ready in jannuary. THE END OF
the prospect are ready.
i have receive the dada manifesto,too.
all the best

Ai Müth

armin hundertmark

EDITION HUNDERTMARK
D-1 BERLIN-42
KOLONIE KLEEBLATT
BLUMENWEG 12

POSTCARD BY JOSEPH BEUYS
FLUXUS ZONE WEST:JOSEPH BEUYS BRD
FLUXUS WEST:KEN FRIEDMAN USA

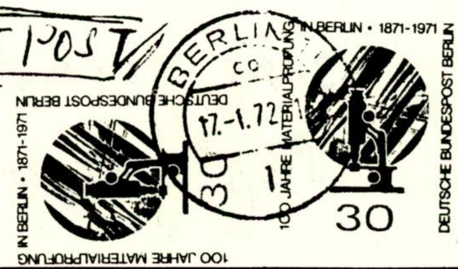
DEAR FRIEND.
THANK YOU FOR
YOUR STAMPET
PAPER. THE FRIED
MAN BOX IS NOT
READY AND IT'S GOOD
THAT YOU HAVE ITS SENT
BESTS
ARMIN HUNDERTMARK

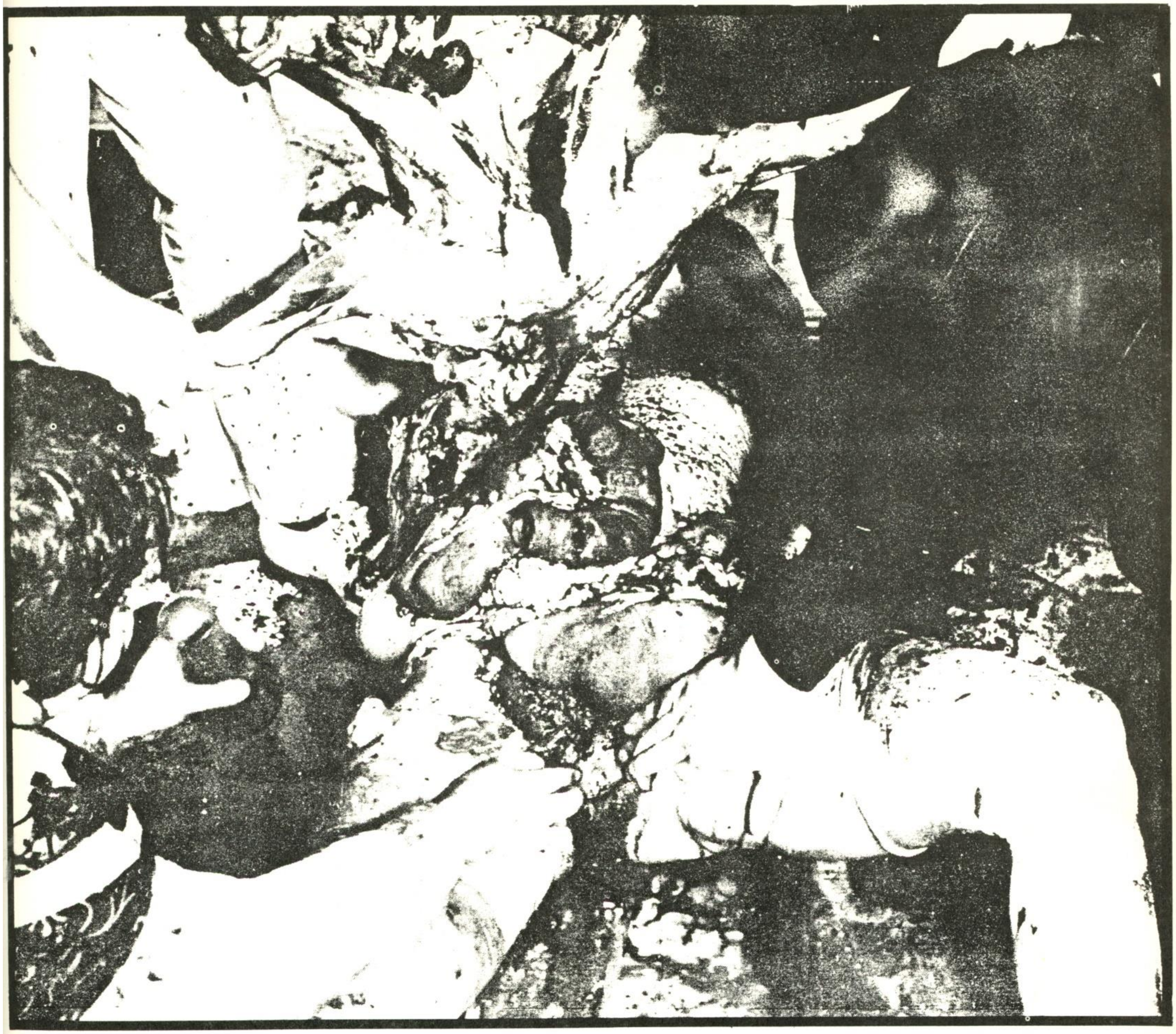
©
EDITION HUNDERTMARK
D-1 BERLIN 42
KOL. KLEEBLATT
BLUMENWEG 12

LUFTPOST

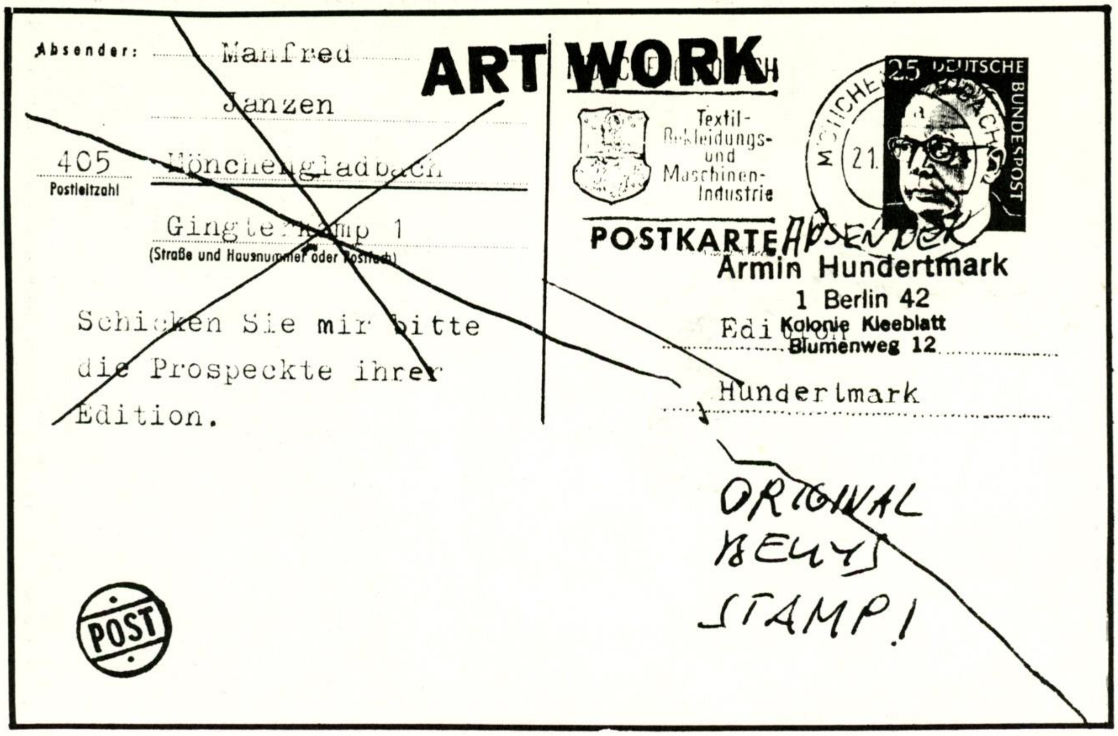
DADALAND
1117 GEARY ST.
SAN FRANCISCO
CALIF. 94109
U.S.A. #21

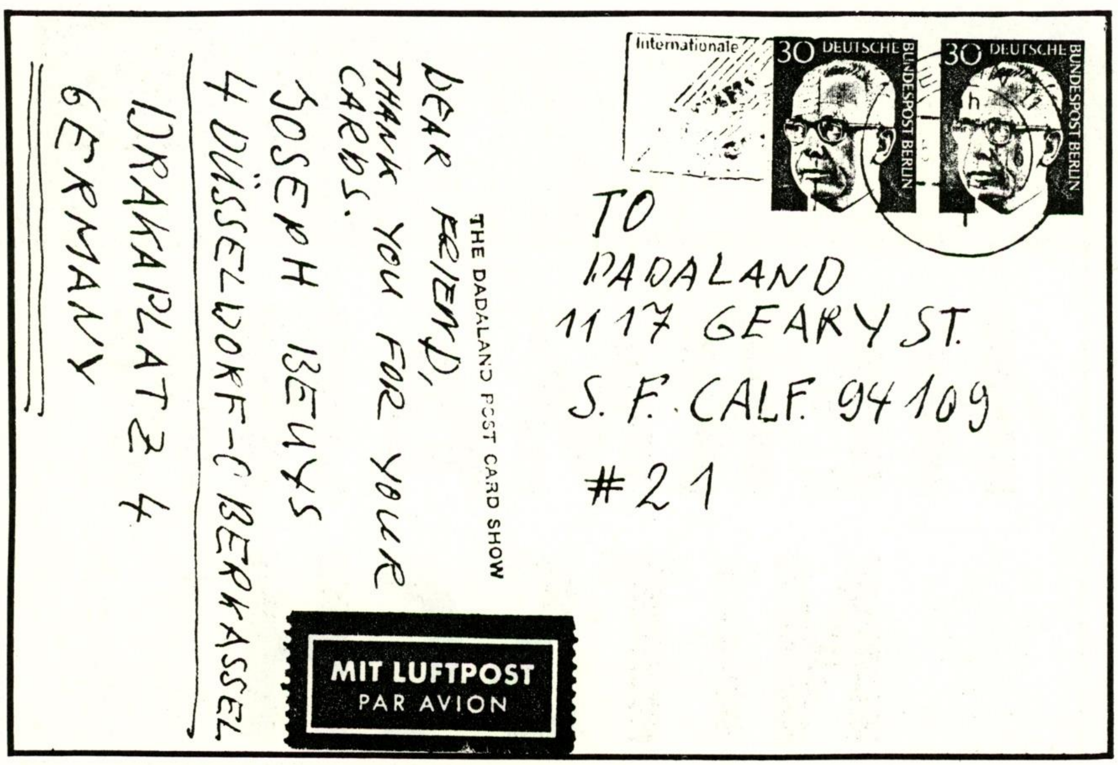
LUFTPOST

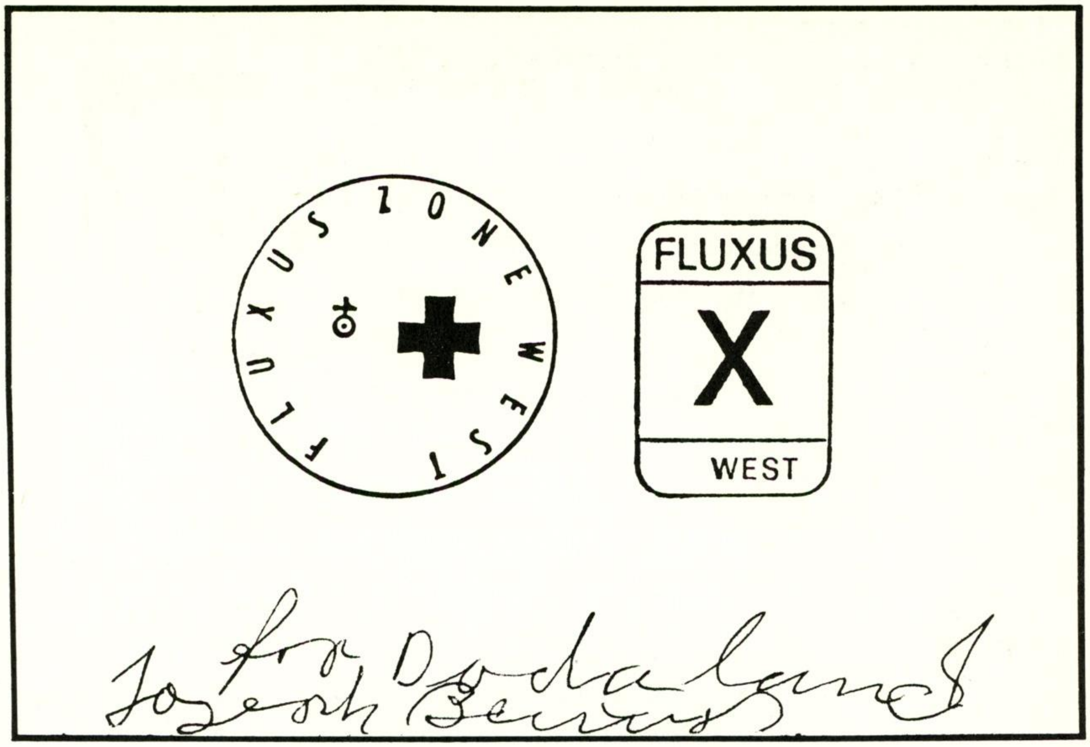


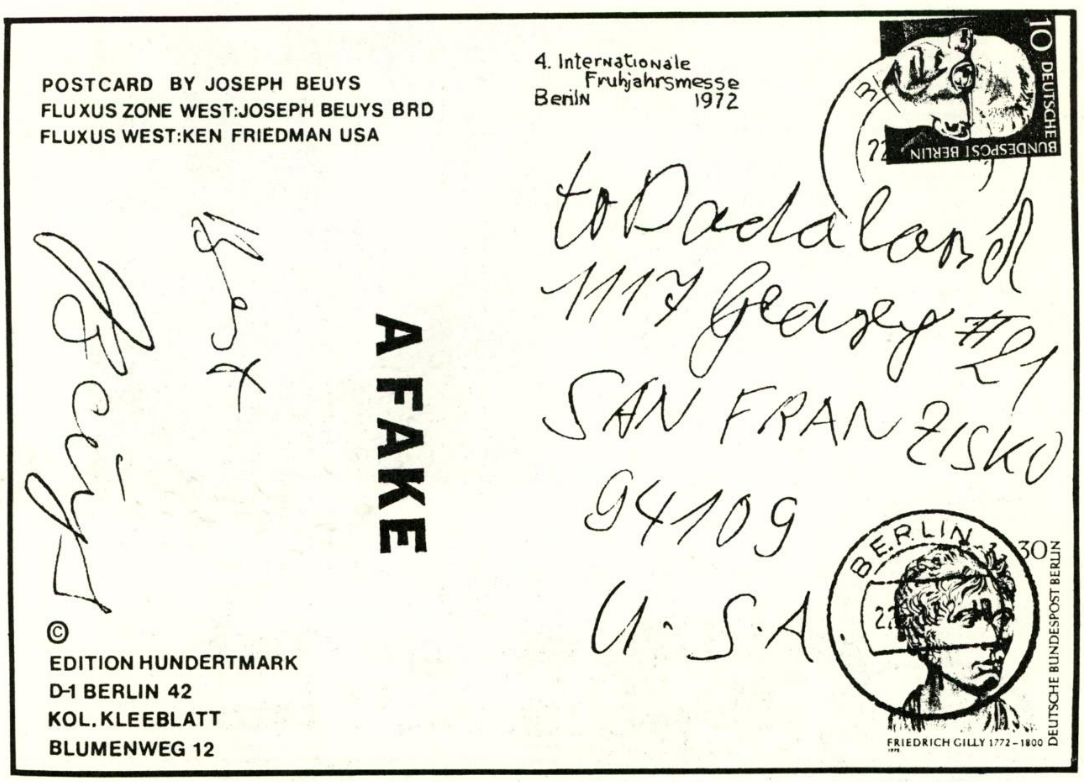


HERMANN NITSCH


Absender: Manfred Janzen
405 Mönchengladbach
Postleitzahl
Gingtenkamp 1
(Straße und Hausnummer oder Postfach)
Schicken Sie mir bitte die Prospeckte ihrer Edition.
ART WORK
Textil- Bekleidungs- und Maschinen-Industrie
POSTKARTE
25 DEUTSCHE BUNDESPOST
ABSENDER
Armin Hundertmark
1 Berlin 42
Kolonie Kleeblatt
Blumenweg 12
Edition
Hundertmark
ORIGINAL BEUYS STAMP!
POST


Internationale
30 DEUTSCHE BUNDESPOST BERLIN
30 DEUTSCHE BUNDESPOST BERLIN
TO
DADALAND
1117 GEARY ST.
S. F. CALF. 94109
#21
THE DADALAND POST CARD SHOW
DEAR FRIEND,
THANK YOU FOR YOUR CARDS.
JOSEPH BEUYS
4 DÜSSELDORF-OBERKASSEL
DRAKEPLATZ 4
GERMANY
MIT LUFTPOST
PAR AVION


FLUXUS ZONE WEST
FLUXUS
X
WEST
for Dadaland
Joseph Beuys


POSTCARD BY JOSEPH BEUYS
FLUXUS ZONE WEST:JOSEPH BEUYS BRD
FLUXUS WEST:KEN FRIEDMAN USA
4. Internationale Fruhjahrsmesse Berlin 1972
10 DEUTSCHE BUNDESPOST BERLIN
to Dadaland
1117 Geary #21
SAN FRANZISKO
94109
U.S.A
A FAKE
BERLIN
30 DEUTSCHE BUNDESPOST BERLIN
FRIEDRICH GILLY 1772–1800
©
EDITION HUNDERTMARK
D-1 BERLIN 42
KOL. KLEEBLATT
BLUMENWEG 12

INTERNATIONAL ARTISTS' COOPERATION

c/o klaus groh D- 29o1 friedrichsfehn roter steinweg 2 a

DEAR ANNA & BILL 12-11-1975

saw yesterday night your part in the TV-show from D, MAGNUS,
you told me before. it was a programm of the WDR ,
~~yag~~m taped by the "saarländischer rundfunk".

really it was TOOO short, your part.
you spoke only ONE xentence and the DADAbrothers
w~~ee~~ seen onl for about 1o seconds, together wit
your roller-shoe-dance. BUT in colour it was beautifull.

loves KLAUS

Joris Klaus

11. November **DIENSTAG**

1. FERNSEHEN

9.30 **Sesamstraße**
Für Kinder
im Vorschulalter
10.00 **Erste Meldungen der Tagesschau**
10.05 **Die Drehscheibe**
10.25 **Der Wohltäter**
Von Käthe Braun
11.50 **Manès Sperber liest**
Die späte Trauer
12.05 **Report**
Daten — Bilder — Hintergründe
12.50 **Presseschau**
13.00 **Tagesschau**
16.15 **Tagesschau**
16.20 **Haifischbar**
Geschichten und Lieder von der Wasserkante (Erstsendunq 29. 4. 1974)
17.05 **Die Grashüpfer-Insel**
„Die Rettung" (Kinderprogramm)
17.20 **Hier ich — wer dort?**
Der Traum von der Verständigung
5. „Schrift" (Kinderprogramm)
17.55 **Tagesschau**
18.00 **Fragen Sie, bitte**
„Das neue Lebensmittelrecht"
Zuschauer fragen — Fachleute antworten
18.30 **Berichte vom Tage**
18.45 **Sandmännchen**
Umweltgeschichten: Die Heim-Omi
18.55 **Nordschau-Magazin**
19.26 **Kommissariat 9**
„Zum halben Preis"
20.00 **Tagesschau — Wetter**
20.15 Staatliches Akademisches Choreographisches Ensemble der UdSSR
Berjoska
21.00 **Nachtdienst**
Fernsehspiel
22.00 **In San Francisco leben oder Was eine Stadt menschlicher macht**
Film von Dieter Magnus
22.45 **Tagesschau — Wetter**
Kommentar

2. FERNSEHEN

16.30 **Mosaik**
17.00 **Heute**
17.10 **Bilder unserer Erde**
„Australien — Bei den Seebären in der Bass-Straße"
17.40 **Die Drehscheibe**
18.20 **Popeye, ein Seemann ohne Furcht und Tadel**
18.35 **Trickfilmzeit mit Adelheid**
19.00 **Heute**
19.30 **Die Insel der Krebse**
Nach einer Erzählung
21.00 **Heute**
21.15 **Blickpunkt**
Wird Kranksein unbezahlbar?
Diskussion zur Kostenexplosion im Gesundheitswesen
22.00 Filmforum
Schieß doch endlich!
Ein Film über das Sterben im Film
Dieses filmische Essay von Adolf Holl und Bernd Grote befaßt sich mit der Darstellung des Sterbens im Film. Der Tod kann ja im Film gleichermaßen Schicksal wie auch reines dramaturgisches Mittel sein; die Darstellung des Sterbens ist künstlerische Aufgabe und oft auch nur wohlfeile Effekthascherei. Für die meisten Abenteuerfilme sind Gewalt und Tod notwendiges Ingredienz der Handlung; im sogenannten „Problemfilm" erscheinen sie oft als Mittel- oder Endpunkt eines Konfliktes. Der gewaltsame, der gleichsam „problemlose" Tod dürfte neben dem Leben der Erotik des Films immer noch mit weitem Abstand an der Spitze liegen.
22.30 **Heute**



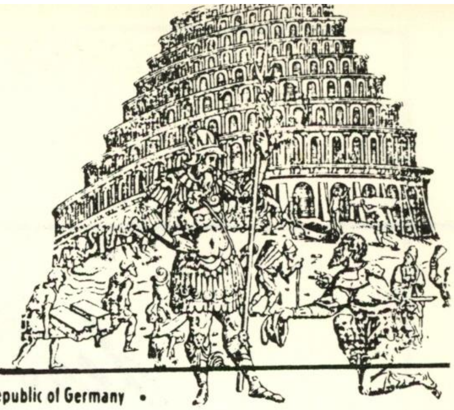
Für gute Stimmung in der „Haifischbar" sorgen wieder viele beliebte Gäste. Addi Münster versteht sich besonders gut mit der Wirtin (Hilde Sicks). Um 16.20 Uhr im Ersten Fernsehen. Bild: KPA

3. PROGRAMM

8.05 **Mathematik** (5.)
8.35 **Englisch** (7.)
9.05 **Arbeitslehre**
9.35 **Mathematik** (6./33 A)
10.05 **Politische Bildung** (9./1)
10.35 **Das Schaufenster**
11.05 **Mathematik** (6./19)
11.35 **Mathematik in der Primarstufe**
12.05 **Stabrechnen** (11)
13.05 **Das Schaufenster**
16.30 **Mathematik** (6./37)
17.00 **Mathematik in der Primarstufe**
17.30 **Stabrechnen** (12)
18.00 **Sesamstraße** (223)
18.30 **Für Gastarbeiter aus Griechenland**
19.15 **Schachsituationen** (b,
19.00 **Skigymnastik** (8)
19.30 **Digitaltechnik** (8)
Schieberegister
20.00 **Tagesschau — Wetter**
20.15 **Auslandsmagazin**
21.00 **Alles sehen, alles hören, alles wissen**
Die Herrschaft der persönlichen Referenten

This was it, but too much "goes" "voom"! loves Klaus

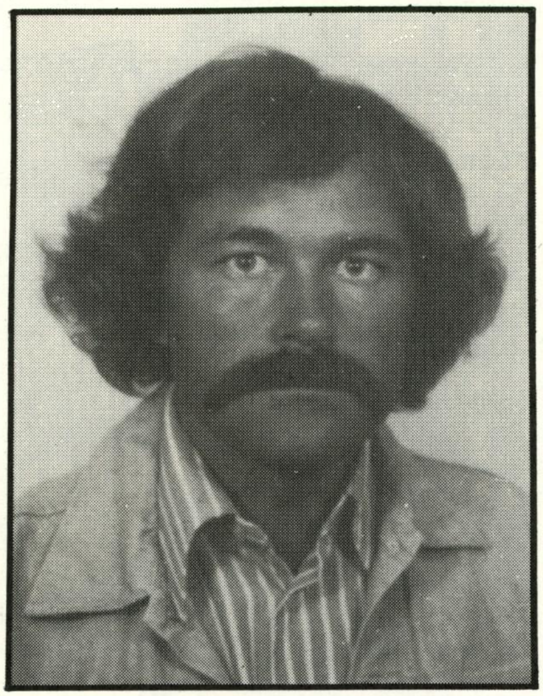
Federal Republic of Germany Tel.:044o96/354



POCKET MUSEUM OF(F) MODERN ART

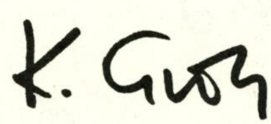
klaus groh • roter steinweg 2a • D-2901 friedrichsfehn • tel.: (044096) 354 • Federal Republic of Germany •

XXXX HISTORICAL CLASSIC ORIGINAL PHOTOGRAPH :
XXXXXXXXXXXXXXXXXXXXXXXXXXXXXXXXXXXXXXXXXXXXXXXXXXXXXXXXXXXXXXXXXXXXXXXXXXXXXXXX



when this person posed for this photo
DAOA was not yet born !!!!! think it over
what you have in your hand !!!!

(c) " before classic dada " klaus groh 1974



DADhAnova
der grüne hirschkäfer
multi-media-manufactur
D-3000 HANNOVER 1
HOLZMARKT 6 ☎ 0511/13529

Hoch

dear daddaland, anna
banana & anny One

dear daddaland, anna banana & anny one

hte DADhAnova actionroom is running down the line
so fine yeah
i said the dadHaNOVA actionroom is running down the line
quiet fine
just get me in another kind of truobble and i tell you
de DADhAnova solved it much multi-finre

(little kids wear toten anny, i suppose)

FOR ANNA:
anna are you the
sister of eve blossom(anna blume/remember kurt schwitters)

do you know any information about the LIVING THEATRE. last what i
heard was that they were imptrisonnend in brasilia

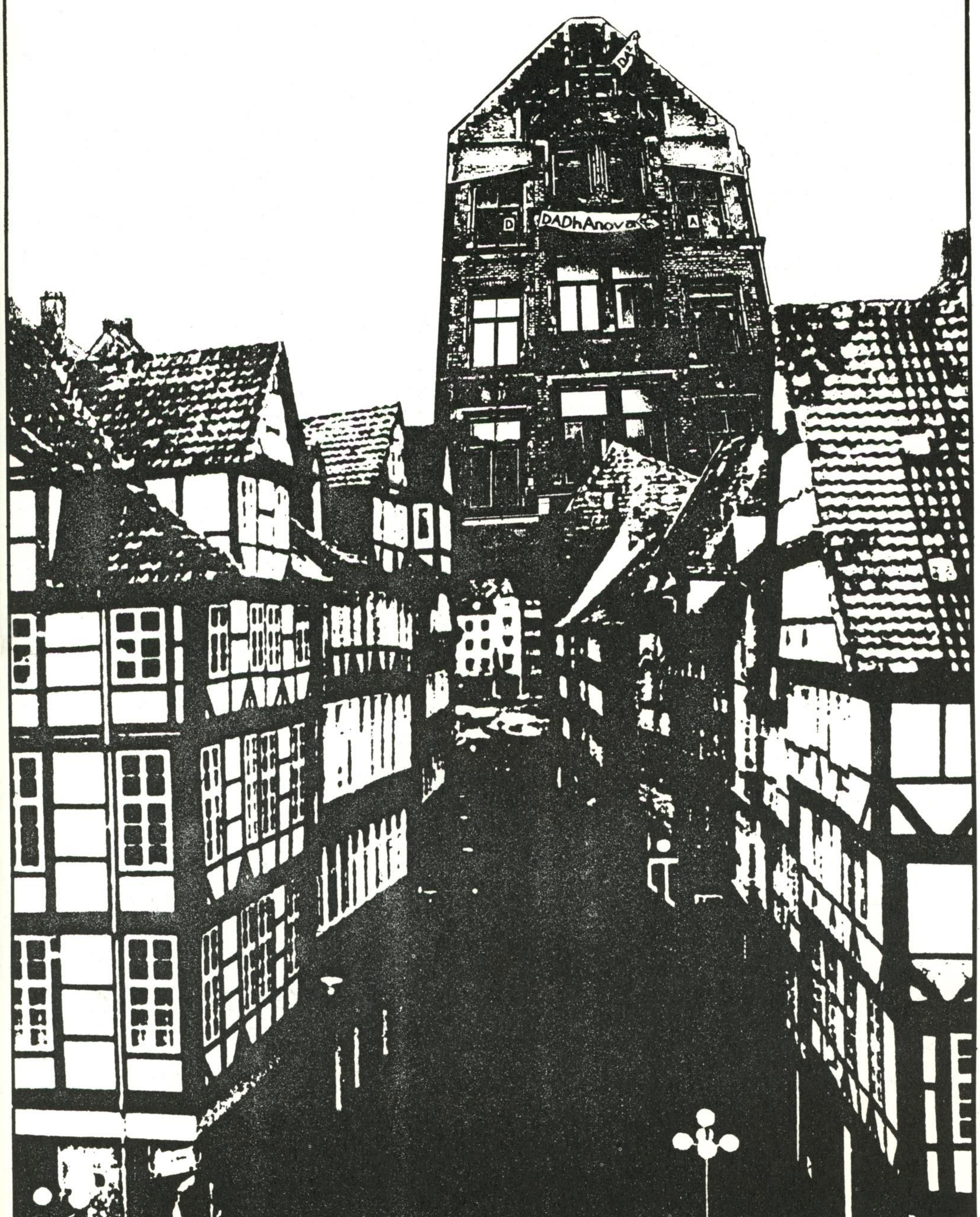
A
Akkumulator
Collectiones les
œuvres du Thyl
Ah!F'LuXuS

we invite you to come to DADhAnova - city on 23./24.8.75
there is big feastin the whole ancient ~~xx~~ town espescially in
our multi-media-manufactory

der grüne hirschkäfer
Hannover

tschüs
Reinhard Bemecke
&
der grüne hirschkäfer

$DA^2 = !$



FOCKE-EDITION



BICKHARD BOTTINELLI D 35 KASSEL KANTSTR 7

il art.mail art.mail art.mail art.mail art.mail art.mail art.mail art.mail art

dear friends,

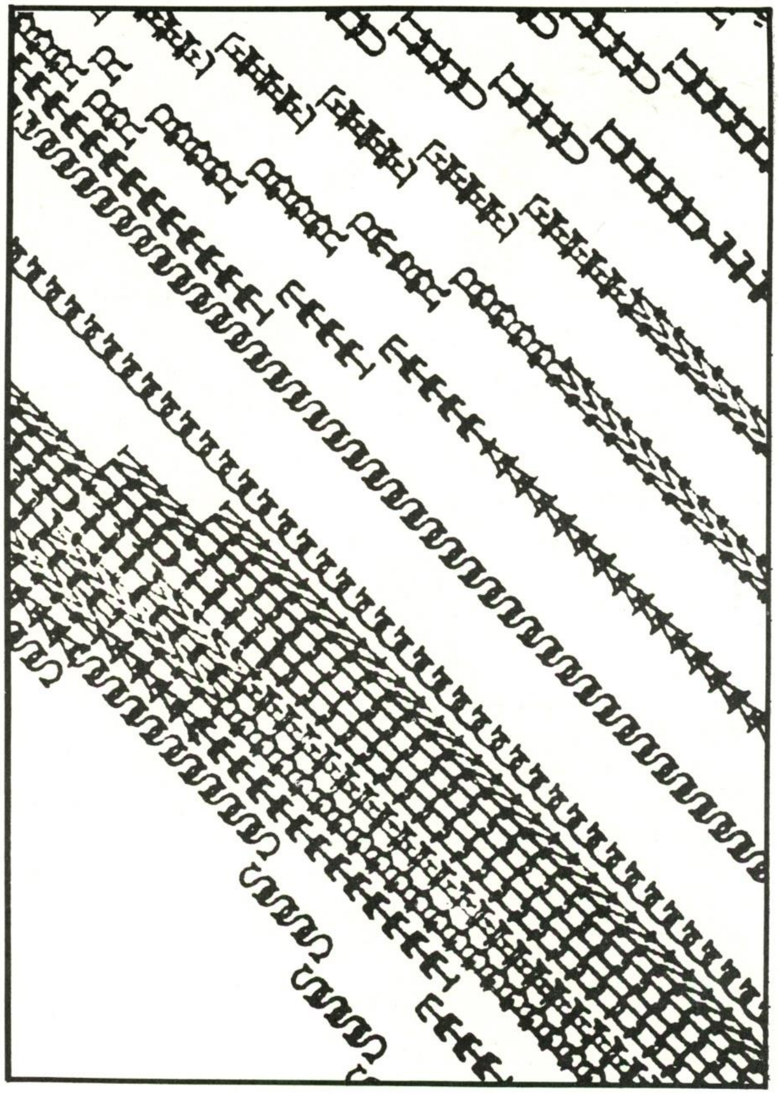
be so kind,and send also mail art(objects,rubber stamps,drawings,prints,etc.) to following adress:

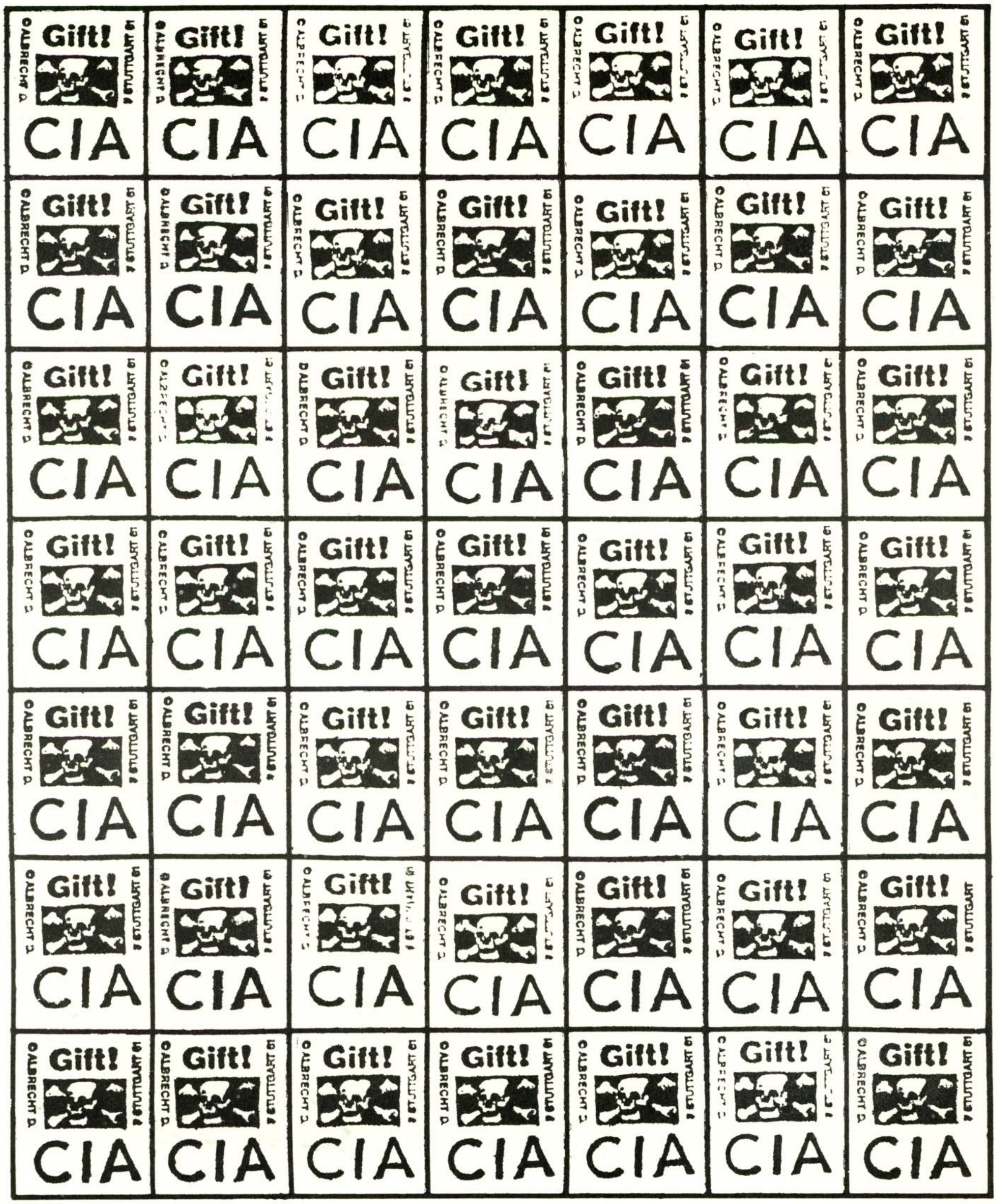
mr.hans alexander baier
postfach 1308
d-65 mainz
fed.rep.of germany

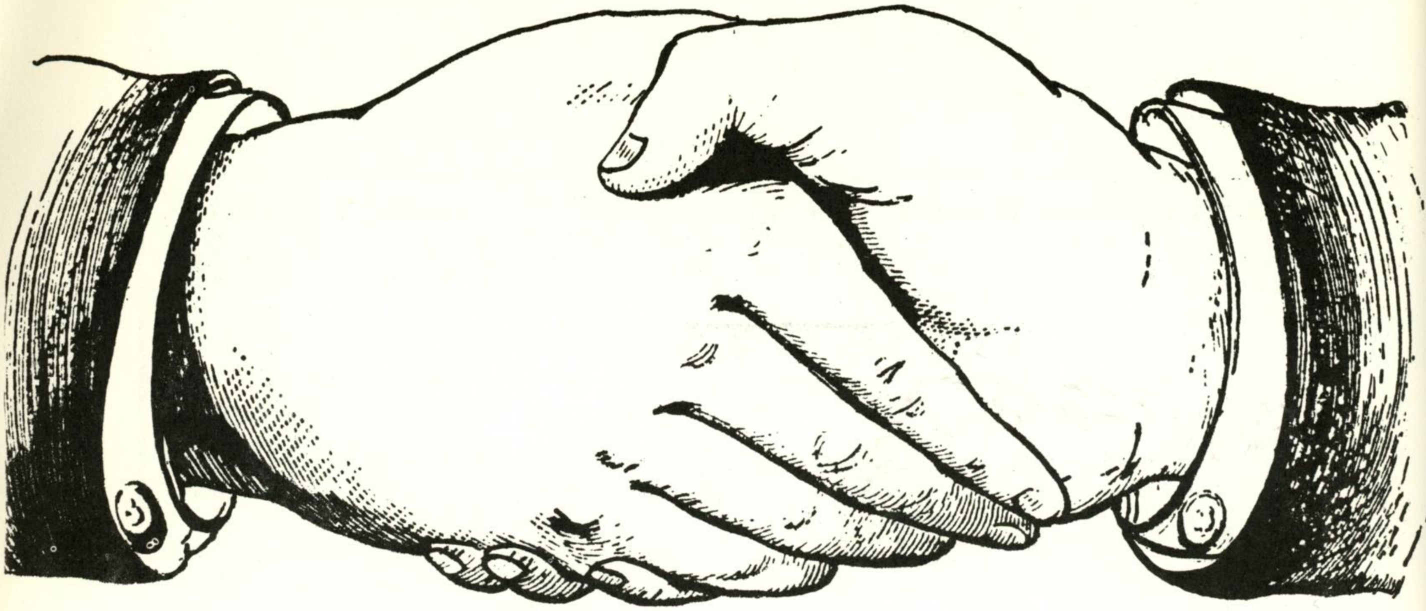
this man is an editor of a big arts magazine and would like to receive many of your ideas for making perhaps a story in his magazine. this could be a way for more communication about mail art,specially also to inform artists and people who don't know about it.

also inform me about your work and send mail art to my adress(see up.) myself would like to make an axhibition of your art.i'd like to hear from you!!!!!!!without you,it won't be the same!!!!!!!!!!!!!!!!!!!!!






Gift!
CIA
©ALBRECHT D.
STUTTGART 81



29 JULI 1975   B 8790 B.   29 JULI 1975

I am happy to hear, you are very busy in new "Dada-land" (rebuilt more beautiful than ever!)

Would you be so kind as to send me you, stamps-catalogues with prices, and your publicationlists?

I like to be also informed about the "l'ecole de l'art infantile" etc. I would like to have a subscription; How many complete years are still available?

Please put my name on your address-list, and keep me regularly informed about your activities

For my part, I'll send you something too from time to time.
Heartiest thanks, and many many friendly greetings also to anna banana

JOHAN
VAN GELUWE * BOUCKAERTSTR. 8
ARCHITECT
WAREGEM

Johan van Geluwe * Bouckaertstraat 8 * B - 8790 WAREGEM - Belgium

Museum Boymans-van Beuningen Rotterdam telefoon 36 05 00 giro 513302

19th september 1973.

Dadaland, Dadaprocessing
1117 Geary nr. 21
San Francisco, Cal. 94109
U.S.A.

Dear Sir,

Please be so kind to inform me about the activities (and publications?) of Dadaland and Dadaprocessing.

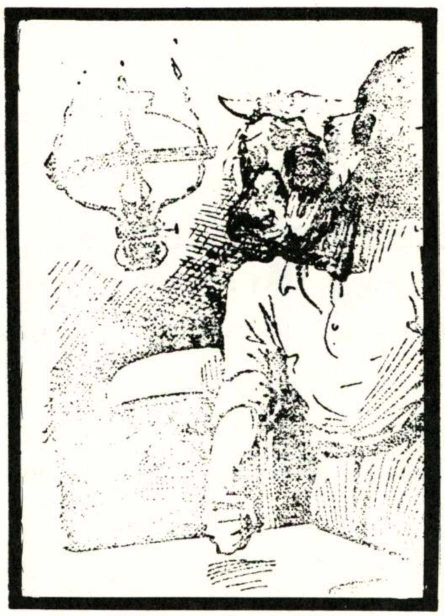
Sincerely yours,

J. van der Wolk.

Johannes van der Wolk
Assistant curator for
modern art.



I am not in the Bible



I AM NOT IN FISCHER'S BOOK

this stamp occupies a space of 9 cm^2

Utrecht, November 24th, 1975.

Dear friend
Dear Bill Gaglione

Herewith I send you the catalogue 'Stempelkunst' (stamp-art) of the exhibition which was held in 't Hoogt, Utrecht from November 1st - November 30th. During the first three weeks 't Hoogt was visited by 690 people. Two local and two national newspapers paid attention to this exhibition.

March 1976 this show will be organized in 'Other Books & So' in Amsterdam. We'll try to produce a supplement-catalogue. When you make new stamps, please send me two prints of each: one on paper (format 10/15 cm.) for the exhibition and one on A4 paper (or more together when you made more) for the catalogue-supplement.

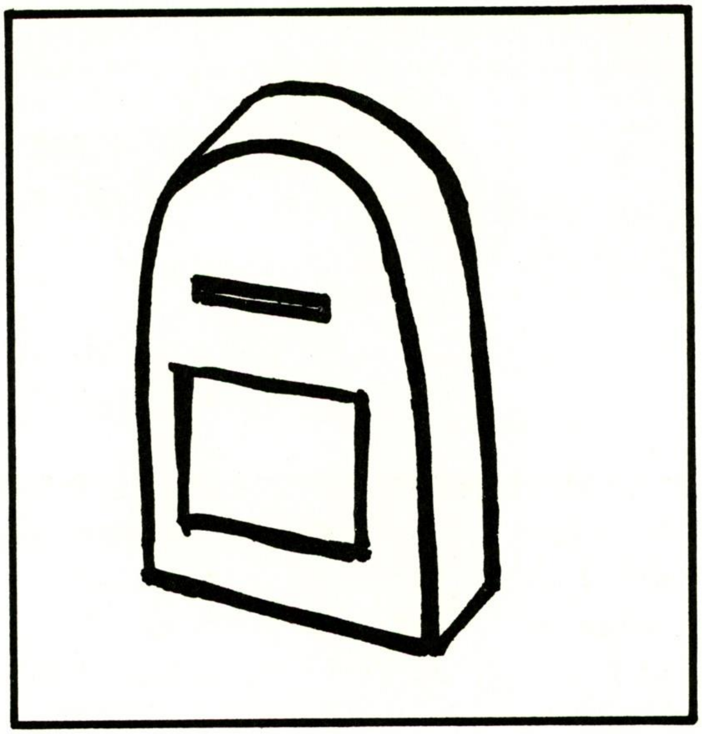
When you know other people who produced stamps and were not included in this show, please tell them about this idea.

Please send these prints before February 1st, 1976 to:

G.J. de Rook
P.O. Box 14012
Utrecht, Holland.

Best wishes,

een uitvoerig verhaal over stempelkunst lijkt me hier niet op zijn plaats; ik volsta met een verwijzing naar de artikelen van timm ulrichs en georg f.schwarzbauer in 'magazin kunst'(resp. '74 heft 3 en '75 heft 1) en naar de inleiding van hervé fischer in zijn anthologie 'art et communication marginale' (parijs 1974). de relatie van stempelkunst en mail-art is duidelijk: veel enveloppen en kaarten worden van stempels voorzien en beide media hebben de relatief goedkope produktiewijze en het in eigen hand nemen van de produktie en distributie van kunstwerken gemeen. was de stempelkunst van de jaren '60 nog zeer aan afbeeldingen gebonden (de twee 'standaardwerken' op dit gebied zijn 'mundunculum' van dieter rot en 'pinocchio' van claus boehmler), de stempelkunstenaars van nu begeven zich vooral op het vlak van teksten.(statements, benamingen, verwijzingen).
hiermee zetten zij de traditie voort zoals ben vautier en timm ulrichs die begin '60 begonnen.
met name de tsjechen jiří valoch en j.h.kocman (samensteller van de eerste stempelanthologie) hebben voor de verbreiding van stempel als kunst zorg gedragen.
tenslotte maak ik u attent op het supplement op fischers boek (dat door 'ecart' in genève uitgegeven zal worden) en op het stempelboek van jan brand (uit te geven door de 'brummense uitgeverij voor luxe werkjes').



We all know the difficulties it causes to receive the lot of mail we do every day.

That the postal authorities have managed to get any item from one address to another is of course not intolerable, but the items themselves derived from and deprived of the postal reference must concern everybody.

To the end that minimize the implications brought about by these items Eric Andersen offers you a mail-box.

You are requested to fill up this box with mail addressed to you, undelivered mail returned to you, mail you have received by mistake, etc.

If you return the box to Eric Andersen the content will then be redistributed to the 4000 persons on his address-list.

Eric Andersen - Copenhaguen

Dear Dadaland,

Since I saw you I'm becoming more and more schizoid: I literally see <u>double</u>: Could you tell me what that may be due to?

I have a feeling that I'm just a duplicate of myself.. A copy. And also this is accompanied by the compulsion to do everything twice.

Recently <u>I've</u> changed my name to <u>Nanos Valaoritis</u>. But even this didn't work. <u>I</u> hope its not too late to save my crumbling "unity of self"... Otherwise the future will be

VILE

yours

Nanos




think
crazy

this page was touched
by the fingers
of j. h. kocman

all written on this page
is a poem by
j. h. kocman

yes, i am j. h. Kocman

this art-work by j. h. kocman
is dedicated

to JHKocman

stamp for j. h. kocman

by jiří valoch

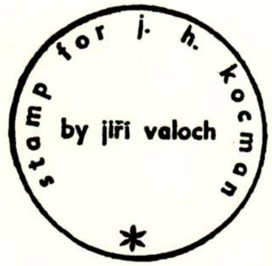
*

nothing
by jiří valoch

something
by jiří valoch

DRAWING NR. 9
BY JIŘÍ VALOCH

idea of a letter
by
jiří valoch



Do you know, you're a so nice-looking man?

Herta

H-1221 Budapest
Kerékgyártó u. 15/A.



DADDALAND/Bill Gaglione

1183 Church St.

San Francisco,

Calif. 94114

USA

0

TÓT ENDRE BUDAPEST III KERÉK U. 10 HUNGARY TELEFON 689292

To: yoo/dadaland
1183 Chörch St,
S. F. Ca. 94114
USA

TÓT ENDRE
H-1035 BUDAPEST
KERÉK U. 10.

Budapest, 0 0 JUN 1975

Dear Daddaland ,

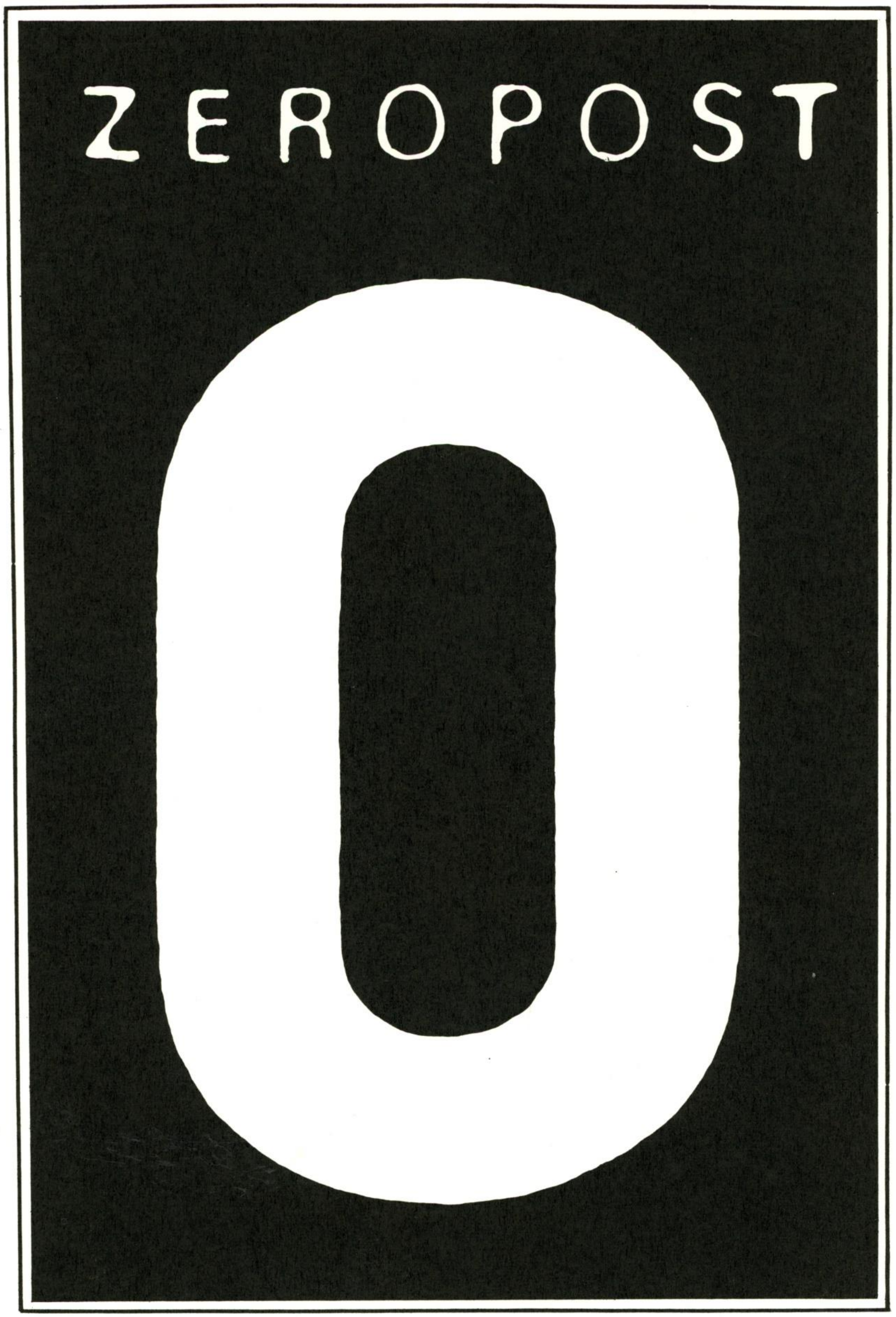
0'o oooo oo 0 ooo ooooo oo ooo. - 0ooo ooooo ooo ?

Best zeros,

Tót Endre/zerOland



P. S. Short but sweet.


ZEROPOST

FUCK FALSE ART

P.A.S.S. - POETICAL ANARCHISTC SECRET SOCIETY MEANS CONTINUOUS REVOLUTION

P.A.S.S. – POETICAL ANARCHISTIC SECRET SOCIETY MEANS CONTINUOUS REVOLUTION AGAINST ART HORRORS; AGAINST IMPOTENCE OF IMAGINATION, AGAINST ARTISTIC VOMIT, AGAINST MASS CULTURE, AGAINST PSEUDO POETRY, AGAINST COUNTERFEIT INSPIRATION.

GOOD LUCK UNIVERSE, HOPPE DREAMS FOR SURREALISTIC WOMEN WHO OVERTHROW JERK-OFF ART.

P.A.S.S. MEANS NOISIEST MANIFEST AND PERPETUAL PROTEST AGAINST INVOLUTION, AGAINST DOGMATIC SLAVERY.

GOOD MORNING EVEREST, YOUR ECSTATIC HILLS ARE DADANGEROUS FOR PHONIES.

MADNESS IS THE ANSWER TO THE COLLAPSE OF THE 70's.

MADNESS IS THE ANSWER TO THE INABILITY TO REFUSE THE STANDARD OEDIPUS COMPLEX OF THE HISTORICAL AVANT GARDE.

A RENAISSANCE AWAKENING ABOVE THE GRAVEYARD OF ART PRODUCTS.

A COLLECTIVE CREATION TAKING OVER MASS CULTURE.

A REVOLUTIONARY FAITH STRUGGLE SEEKING THE PATH TO A NEW SPACIAL ENCOUNTER.

A POST-EXPERIMENTAL SEIGE ARRIVING LIKE A TORNADO OVER THE BRAIN WASHED SYSTEM.

LONG LIVE ANARCHY, LONG LIVE FREE CHOICE OF DEATH, LONG LIVE FREE GAMBLING OF IMMORTALITY.

THERE ARE THREE DIRECTIONAL SIGNS THAT DETOUR AROUND THIS SAD ENDING FOR THE 70'S.

DISOBEY "SUCKER'S LAW" ON SEX AND DRUGS.

KEEP LAUGHING.

AND LASTLY "WE ARE NOT FOR SALE".

ABANANNADADALANDPRODUTION

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Buenos Aires
ARGENTINA

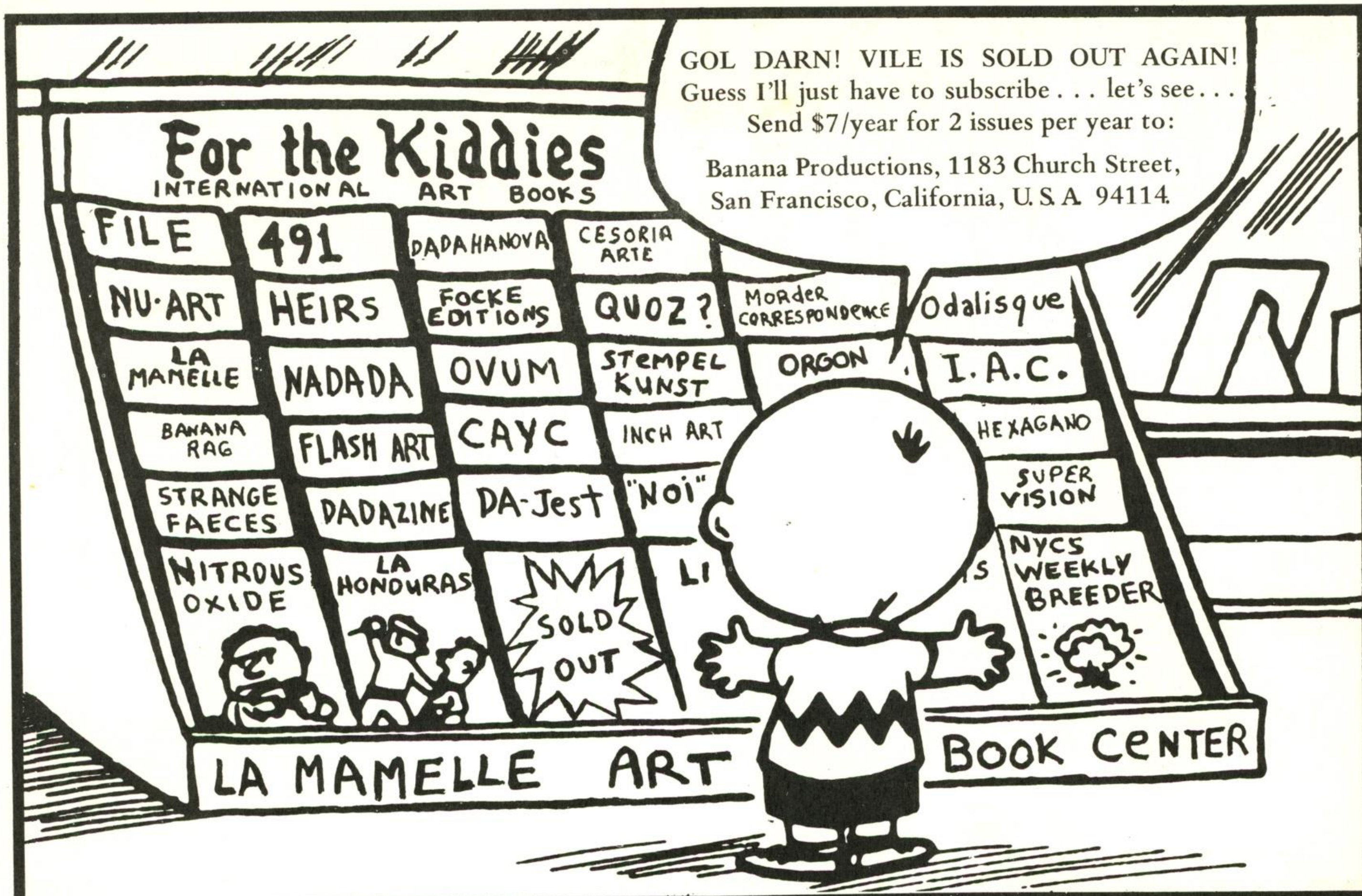
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C.E. L
OEFFLER PR
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PERFORMAN
CE SAN FR
ANCISCO C.
E. LOEFFLE
R PRESENT
ATION PER
FORMANCE
SAN FRANC
ISCO





ART/COMMUNICATION

